

Saturday 12 September 2015

Amateur Photographer



Lumix FZ330
Panasonic's latest bridge camera gets 4K video

Passionate about photography since 1884

AP guide to **monitors**

All you need to know

PLUS

5

monitors
reviewed



Sightseeing

The best photos from this year's
National Geographic
photo competition

Building blocks

Three experts offer essential
architectural photography advice

Edit 4K video on an old computer • EISA Maestro Photo competition winners

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I once had a conversation with someone who compared architectural photography to 'turning up to an art gallery and photographing the

exhibits'. His point was that a building is someone else's work of art, and all that photographers were doing was taking record shots of that. To some extent he had a point. We're all guilty of standing in front of a building and snapping a photo. However, the key to taking a good architectural

photograph is to make that artwork your own. To do this you need to approach your subject as you would a landscape. You may not have created the lakes and mountains, but you can wait for the right light, choose the right exposure, look for the best angle, and use filters and editing to adjust the colour and contrast.

On pages 11-17, three expert architectural photographers reveal their secrets to getting the best shots. There's some great advice in there. **Richard Sibley, deputy editor**

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© MATT MCGARR

The Lighthouse by Matt McGarr

Nikon D610, 180mm, 268secs at f/16, ISO 100

'This shot is of Fladda Lighthouse and was taken on the Sound of Luing on the west coast of Scotland at dusk,' says Matt. 'I wanted a long exposure to smooth out the sea and sky, so used a 10-stop ND filter to allow for a long shutter speed. The lighthouse is quite far away, so I shot it with my 180mm, which was the longest telephoto lens I had with me. I exposed the shot without the filter and then did some maths

(using my fingers) to work out the right exposure. Keeping the tripod sheltered from the wind was quite tough as there was no cover, apart from myself, so I made sure I stood really close to the camera for the whole exposure.

'The length of the exposure, coupled with long-exposure noise reduction, meant that I only really had time to take one or two shots before the light was gone.'

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Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Lomo instant-print camera launched

The new Lomo'Instant Montenegro Edition camera delivers credit-card-sized instant prints and is compatible with Fujifilm Instax Mini film. It boasts a built-in lens designed to deliver the 35mm viewing angle of a 27mm optic and is priced £139. Visit www.shop.lomography.com/gb/lomo-instant-montenegro.



© MARC MOL/COMEDY WILDLIFE PHOTOGRAPHY AWARDS



Driver! Follow that gazelle!

Funny photo quest

Entries are open for the Comedy Wildlife Photography Awards, for images that combine technical excellence with amusing content and captions. First prize is a photographic safari to Tanzania, plus a Nikon D750 DSLR kit. Visit www.comedywildlifephoto.com.

Carnival boycott

As we went to press, photographers were set to boycott this year's Notting Hill Carnival in protest of the newly introduced £100 accreditation fee (see *News*, AP 5 September). Instead, they planned to cover the event from public areas. Roger Tooth, head of Photography at *The Guardian*, told AP: 'We will be working from the streets... I don't like the idea of buying a pass to cover a news event.' Andrew Moger, executive director of the News Media Coalition (NMC), had urged organisers to 'rethink' the rules.



© C CHEESMAN



Olympus pixel plan

Olympus may produce a CSC with an imaging sensor exceeding 16MP. Although Olympus Europe would not be drawn on future developments, a spokesperson told AP: 'The Olympus 16-million-pixel image sensor produces high-quality images, especially in combination with [the] TruePic image processor and lenses. Although Olympus currently uses a 16MP sensor, with future technology advances it might be possible to produce a model with a higher resolution.'

DxO update

Image-enhancement software specialist DxO has released an update that is compatible with six new cameras, including the Canon EOS 750D, EOS 760D, Pentax K-3 II and Leica T. DxO OpticsPro v10.4.3, DxO FilmPack v5.1.5 and DxO ViewPoint v2.5.7 for Mac and Windows (including Windows 10) also support the EOS M3 and Nikon 1 J5. To download, visit www.dxo.com/us/photography/download.



© JUSTIN GARDNER



WEEKEND PROJECT

Re-process an old image

When it comes to starting out in image editing, we've probably all been in the same boat. Getting to grips with the software, particularly when it's a powerful package like Adobe Photoshop or Lightroom, can be a daunting process, with so many tools to learn. And in the early days, while still trying to understand the program, images you edited may not have always been processed as well as they could be. Besides, with the array of new controls that appear as editing packages are upgraded, you're now sure to get even more out of the image than before.

So this weekend, why not go back and find an image from your archives you may have processed when you were less experienced? Re-edit an image, transferring all the knowledge and skills you've learned since and see what you come up with.

1 When you open the raw file, make sure you revert to the default settings, so everything's back to zero. You don't want to be influenced by what you thought was acceptable a few years ago. Instead, start from scratch.

2 You may find that complex Photoshop layer masks are no longer necessary. With controls like the Adjustment Brush in Camera Raw and Lightroom, you can make adjustments that are much easier to control.

BIG picture

Photographer captures epic storms in Ibiza, Spain

Justin Gardner took this amazing shot, titled 'Man vs Nature', from his terrace in Figueretas, Ibiza, during the town's Assumption of Mary celebrations.

'I went outside to the sound of fireworks and was blown away by the storm in the distance in an awesome display from both man and nature,' says Justin, a professional photographer. 'I used a long exposure and made a few adjustments to the curves, crop and sharpening to create the final image.'

The photographer, who mainly works at music events, used a Canon EOS 5D Mark III with a 35mm f/1.4L lens, shooting a 5sec exposure at f/4.5 and ISO 100.

Asked to share advice for capturing such images, Justin replied, 'Patience and a tripod'.

To view more of his work, visit www.justingardner.co.uk/#1.

Words & numbers

*When I have
a camera
in my hand,
I know no fear*

Alfred Eisenstaedt

American photographer
and photojournalist
1898-1995

\$10 billion
Reported value of world's largest
consumer drone maker DJI

SOURCE: FORBES

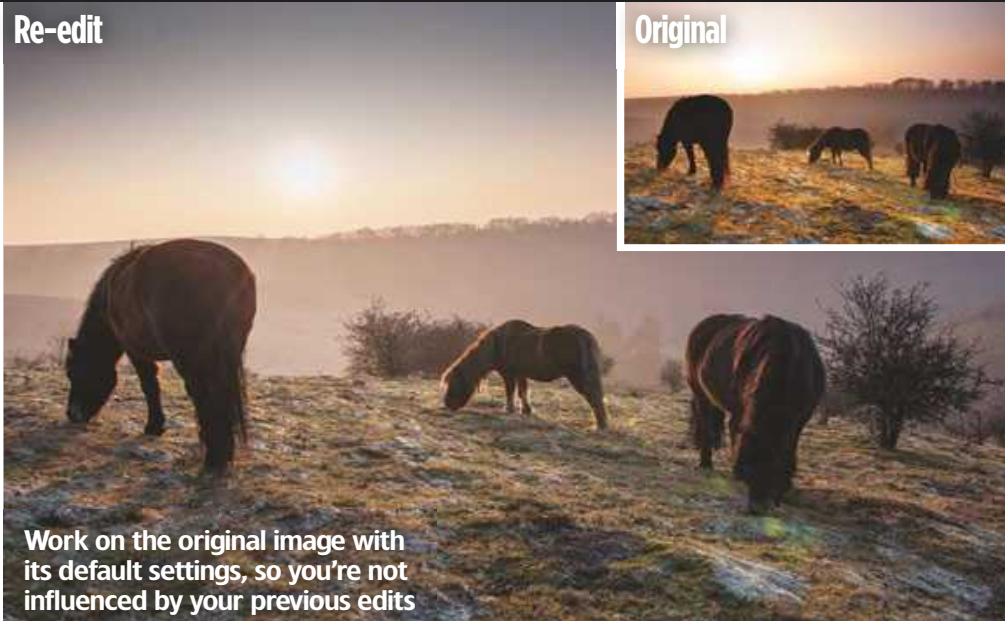


3 Be honest with the images you work on: if it requires too much work to make it look half decent, then it's probably not worth bothering with. Rather, move on and find another image that shows more potential.

4 Remember to apply adjustments like Lens Corrections. In the past, you may not have been able to correct for this, but now there's a good chance you'll be able to find your lens profile or make corrections manually.

Re-edit


Original



Work on the original image with its default settings, so you're not influenced by your previous edits

© PHIL HALL

Striking photos taken by homeless people go viral

 A KICKSTARTER campaign to raise funds for a calendar, showcasing photos taken by people affected by homelessness, went viral within days of an article published on the AP website.

In July, 100 people affected by homelessness were handed Fujifilm single-use cameras and tasked to document what London means to them for a competition.

The best images, chosen from more than 2,500 entries, are due to be published in the Café Art 2016 My London calendar.

Café Art – an organisation that connects homeless people with the wider community through art – turned to Kickstarter to raise £4,500 towards the £10,000 it will cost to print 5,000 calendars.

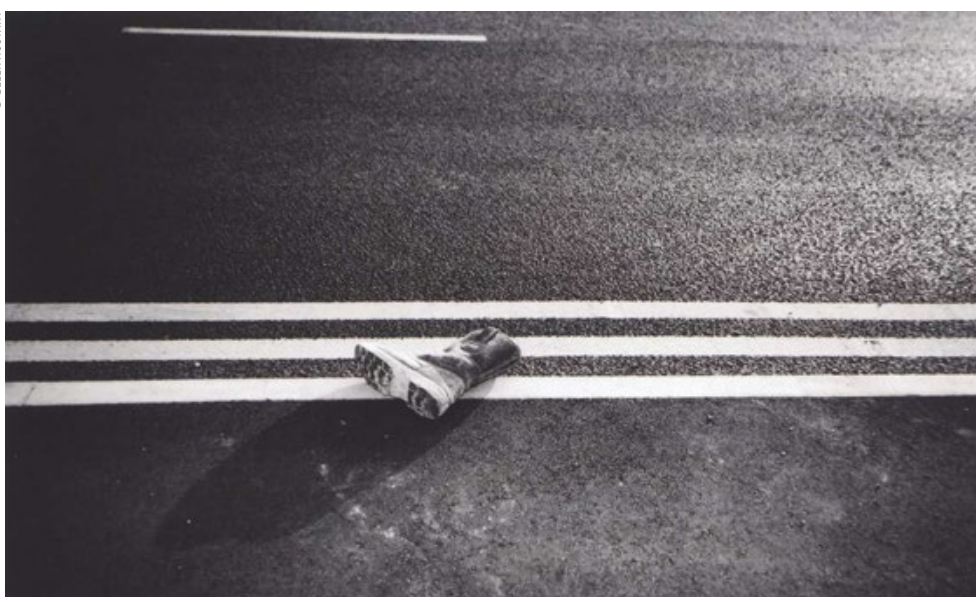
The campaign quickly raised more than twice its target figure, from more than 500 backers, with weeks to go before the fundraising deadline.

Café Art director Paul Ryan said organisers were contacted by media worldwide after AP ran an article about the campaign, with interest from as far afield as Hong Kong, Australia, Thailand and Canada.

Among the winners is Goska Calik, who took a photo at the base of the Isis sculpture in Hyde Park (below). The sculpture represents the Egyptian goddess of motherhood and Goska said she felt her own shadow symbolised her homelessness.

Goska became homeless when she lost her job due to illness. After 'sofa surfing' for several months she

© ELLEN ROSTANT



Ellen Rostant, 16, took this dramatic image and is set to study art and photography

was finally directed to Crisis, the national charity for single homeless people, where she was helped to find a place to live.

Goska was taught photography by her father in Poland and is now studying counselling and working part-time as a support worker for people with mental health problems.

Ellen Rostant photographed a boot on the road (above). She thought it would make a nice picture because, 'How can someone lose a boot? Somebody's out there and they've got one boot left.'

Ellen, 16, who is set to study photography at Leyton Sixth Form College, added: 'I want to do art, photography and geography at college. Hopefully, I will be able to go into something like landscape photography, or maybe portraits or

art stuff. I don't have a camera – I use my phone.'

Another entrant, known as Ray of Light (ROL), captured a dog at the *Cutty Sark* in Greenwich (below right).

'He likes to go around London checking out all the touristic [sic] places,' said ROL, a former chef who has had a photo in every My London calendar since 2013.

The public voted for their favourite images from a shortlist, 12 of which will be published in the calendar.


An exhibition of the best photos is due to take place at Spitalfields Arts Market in east London from 12-18 October.

The Café Art calendars have raised more than £45,000 for art groups, artists and vendors since 2012.

Visit www.kickstarter.com and type in 'café art' to view the final images.



Leica S (Typ 007) camera unveiled

 LEICA has launched a new version of its professional medium-format camera, the Leica S, adding a new imaging sensor, processor and 4K video (in Super 35 format).

The Leica S (Typ 007) boasts a burst rate of up to 3.5 frames per second and 'exceptional image quality at all ISO settings'.

The Leica S – a prototype of which was first unveiled at the Photokina photography fair in 2014 – also features a 2GB buffer memory and faster AF for moving subjects, according to Leica.

Other features include built-in Wi-Fi, GPS and a 3in, 921,600-dot display offering increased contrast and brightness.

The Leica S houses a 30x45mm Leica Pro Format imaging sensor, a Maestro II image processor and is due out now, priced £12,900.

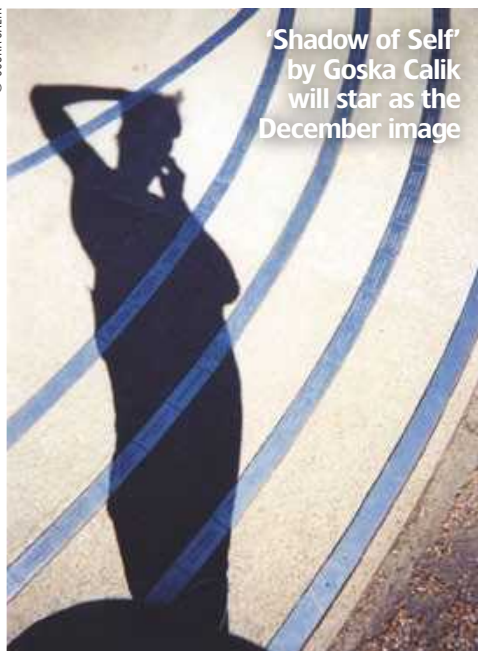


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© GOSKA CALIK



'Shadow of Self' by Goska Calik will star as the December image

© RAY OF LIGHT



Photographer Ray of Light's image of his friend's dog at the Cutty Sark, Greenwich

Unseen Agatha Christie images

IMAGES that have never been seen before from Agatha Christie's private collection, which include the famous author surfing, have been revealed to mark the 125th anniversary of the 'Queen of Crime'.

The pictures will be exhibited at Torre Abbey in Torquay, Devon, from 11-20 September as part of the International Agatha Christie Festival.

It has taken four years to sort through the author's archive, which had lain in various boxes and cupboards, according to Agatha Christie's grandson Mathew Prichard.

The exhibition, called Agatha Christie: Unfinished Portrait, feature images of Agatha. However, speaking to AP, Prichard explained that his grandmother was a keen photographer herself who had enrolled on a photography course in London.

She also acted as the official photographer on archaeological excavations in Syria and Iraq

undertaken by her second husband, Max Mallowan.

It is believed Agatha used a Leica camera and was especially keen on landscape photography.

Prichard, who looks after the Agatha Christie Archive, said: 'These wonderful photographs

form a key part of the Archive and it's very moving to see them presented so beautifully for everyone to enjoy.'

He added: 'I cannot think of a more fitting way to celebrate my grandmother's life in this 125th anniversary year.'



Agatha Christie playing a mandolin, circa 1898

Canon revamps lens legend

CANON has revealed a new version of its 35mm f/1.4L reportage lens, an optic it applauds for achieving 'legendary' status.

The new EF 35mm f/1.4L II USM is the first lens to incorporate Blue Spectrum Refractive optics – technology featuring an 'organic optical material'. This aims to significantly reduce chromatic aberration and deliver sharper images by the refraction of blue light, according to Canon.

The nine-blade-aperture lens includes a full-time manual-focusing ring and a ring-type ultrasonic motor for 'extremely quick and near-silent autofocus'. Canon says the lens is the ultimate choice for



Canon's revamped EF 35mm f/1.4L lens

photojournalists, sports and wedding photographers. The weather-sealed newcomer, which has been designed following feedback from professional photographers, is due out in October, priced £1,799.99.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

HAMPSHIRE



Southampton Boat Show

Britain's biggest boat show once again boasts a packed programme with plenty of nautical attractions to turn your lens on this year. With luck, the weather will hold and the spectators won't end up wetter than the boats.

11-20 September, www.southamptonboatshow.com

DEVON



Touch-Line: Rugby World Cup 2015

Photographer Michelle Sank is capturing a visual record of the preparations for, and enjoyment of, Rugby World Cup games held at Exeter's Sandy Park Stadium. Catch the images at the Royal Albert Memorial Museum.

19 September-4 November, www.rammuseum.org.uk/exhibitions/touch-line

EDINBURGH



Collecting Now

It's your last chance to see this selection of images from 20th century photographer Paul Strand, at the Scottish National Portrait Gallery. As one of the photographers responsible for establishing photography as an art form, Strand's work definitely shouldn't be missed.

Until 20 September, www.nationalgalleries.org

Young Travel Photographers Competition

It's never too early to start inspiring kids to take great photos, so why not put them up for the Young Travel Photographers competition?

There are categories for under-11s and under-17s, and a Panasonic wearable camera to be won. Until 14 October, www.youngtravelphotographers.com

EVERYWHERE



ZSL Animal Photography exhibition

The Zoological Society of London is set to unveil the winning images in its fourth annual ZSL Animal Photography Prize. Go along to ZSL London Zoo to see the finalists' stunning images on display.

From 18 September, www.zsl.org



LONDON



Viewpoint Lars Rehm

It's time to stop complicating your photography, get back to basics and ditch those smartphone camera accessories

The rise of the smartphone as the world's most popular camera has not only led to countless camera and image editing apps, but also the development of a sizeable hardware accessory industry. Over the years we've seen all sorts of products, which, we're promised, will boost our smartphone photography. There are attachable lights and flash units, tele-conversion lenses, fisheyes, macros and wideangles, microphones for better video and, of course, the infamous selfie-stick.

You can buy entire rigs with tripod adapters that other accessories can connect to and we've even seen a viewfinder that attaches to the iPhone screen via a suction-cup. Recently I received a press release about a wireless flash trigger for the iPhone, allowing you to use high-end flash guns and studio strobes with your Apple device.

With all those gadgets it seems there's no photographic job that can't be done with a smartphone camera. However, in many cases the manufacturers and users of these products are trying to fit a square peg in a round hole. A smartphone camera can be a great photographic tool in the same way the 35mm film rangefinder camera was one for the photographers of the previous century. It's small enough to carry around and not be intrusive, making it a great option for social and street photography. Basically, it's good for all types of photography that allow you to use your 'sneaker zoom' and don't require any additional equipment.

Once you attach bulky accessories, you take away its advantages.

There is no point trying to make a smartphone camera work

This viewfinder accessory attaches to an iPhone via a suction cup



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

'Bulky accessories take away a smartphone camera's advantages'

for sports and wildlife photography, high-end portrait work or similar equipment-heavy tasks. You can easily spend lots of money on accessories and still end up with disappointing results. Use a DSLR or other interchangeable-lens camera instead, and both process and results will be much more pleasant.

Don't get me wrong – smartphone camera accessories can be very useful for specific applications. I use tripod adapters for my testing all the time and some of the products mentioned above allow mobile journalists, who need to travel with minimal equipment, to create content that not too long ago would have required an entire team and a van of hardware. However, for general smartphone shooters, most accessories just mean added weight and bulk. So try to leave the set of conversion lenses and the plug-in flash at home, use your feet to zoom, get back to basics and enjoy smartphone photography in its purest form.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPREVIEW's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm

New Books

The latest and best books from the world of photography. By Miles Atherton



©MEINRAD SCHADE

Meinrad Schade: War Without War

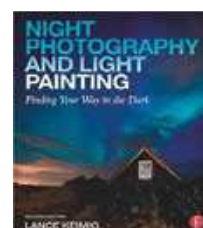
by Nadine Olonetzky, University of Chicago Press, £40, hardcover, 264 pages, ISBN 978-3-85881-452-4



WAR IS an area of photography commonly explored by photographers around the world. However, this book, by Swiss photographer Meinrad Schade, takes a different approach to the genre: it shadows the lives of those who survived the Second World War and investigates the effect it had on cultures and societies. Schade explores themes such as disability, patriotism and war culture in this revealing account, which features a variety of landscape, architectural and portrait photography. *War Without War* not only serves as a means of remembrance, but also makes a statement about the devastating effects of all wars. The diversity of its images, in addition to the detailed information the book contains, makes it a recommended read for all photographers. ★★★★★

Night Photography and Light Painting

by Lance Keimig, Focal Press, £21.99, paperback, 246 pages, ISBN 978-0-41571-898-1



LANDSCAPES in the dimness of night often provide inspiration to photographers and, if shot well, can make for excellent images. Following this manual is likely to improve your night shooting, as it's a clearly structured and comprehensive guide to both capturing and editing night photos. The author, Lance Keimig, expertly details a brief history of night photography to give the subject context, before exploring a broad range of themes, including lit architecture, light painting and astrophotography. There's detailed advice on the recommended camera settings, tips on photographing particular subjects – like the moon – and a chapter on improving your photographs in post-production. It also features many stunning and innovative photographs. A great read for those interested in night photography. ★★★★★

X-pert shooting advice



Fujifilm X-Photographers Damien Lovegrove, Paul Sanders and Matt Hart reveal their tips



PAUL SANDERS FINE-ART LANDSCAPES

Paul left his role as Picture Editor of *The Times* in 2012 to pursue his passion for fine-art landscape photography

Shoot for yourself Take the pictures that please you. If you start worrying about what other people want or like, you won't shoot pictures that you're happy with. It's quality time by yourself, so invest it in something you enjoy.

Don't chase the light Go out when you least expect to get a great picture. Go out when the weather is bad. Don't always look

for that fabulous, wonderful light, because from my experience, it rarely happens. It may mean always standing in the rain, but you'll get completely different pictures to other people – most are fair-weather photographers.

Challenge yourself One thing I enjoy doing is taking my least favourite lens and just shooting on that. Not allowing myself to shoot

on anything else for a couple of weeks. It forces you to change the perspective from which you shoot and it makes you think about your photography, your positioning and the way the lens works.

Avoid your comfort zone Try shooting landscapes at F2.8; try a montage or multiple exposures. Just take yourself out of that comfort zone, that rut, that can

make your photography become bland and predictable. You'll get an absolute load of rubbish to start with, but all of a sudden it'll click. You'll start to see things differently, and then you'll be inspired.

Make it fun Challenge yourself by setting tasks that are only relevant to you. You don't need to show them to anybody, but it'll force you out of your comfort zone.



DAMIEN LOVEGROVE PORTRAIT

Damien has forged a successful career as a lighting expert and high-end wedding and portrait photographer

Make a connection Connect with the person you're photographing. Put the camera aside, have a cup of tea, have a cup of coffee, have a laugh with them. Really get to know them and then bring the camera into the frame.

Perspective The perspective in a portrait isn't related to what lens you've got on the front of the camera. A wideangle is going to be the same as a telephoto in delivering perspective, but what matters is you relative to your subject. If you use a long telephoto lens, you'll find that to get a mid-shot you'll have to shoot from quite a long way back. It's

flattering, but you don't get that connection, that intimacy. You need to work at just beyond arm's length to get something really beautiful. I work with the FUJINON XF60mm F2.4, XF35mm F1.4 and XF23mm F1.4 lenses and only go to the XF56mm F1.2 if I want something a little bit tighter.

Plan your style Decide on the look you're aiming to achieve from the outset, such as high-key, rim lit or moody. Once you know what you hope to achieve from the shoot and have a clear idea of the look you're after, it makes the rest of the process that much easier.

Review Assess each shot using the camera's screen. Does the picture have the look you want? Is the contrast right? What could make it better? Zoom in and check the detail and shadow information. Is the shot sharp? Are the highlights clipped? Get it right in-camera.



MATT HART STREET AND EVENTS

Matt is based in Liverpool where he puts his passion for black & white into practice and runs street photography workshops

Blend in I like to go out and look quite miserable. I keep a poker face, not making eye contact with anyone. It helps me blend into the background. As soon as you're happy and jolly out on the street, smiling at people, they notice you.

Low profile I also keep my cameras out of sight. As soon as people see a camera, they notice you. So I try to keep my kit below eye level at about waist height, and then look for my subject before bringing the camera up to shoot.

Change location If you're a street photographer and you shoot in the same town, everyone starts to get to know you. Although, on the other hand, this can be a benefit:



you start blending in so much, people just ignore you – you just become a part of the furniture.

Fast lenses A fast aperture is really a requirement. I don't shoot all the way at F1.4; I generally keep it around F2. However, that F1.4 aperture gives you more latitude for when it gets darker.



These tips came from Damien, Paul and Matt during their workshop at the Fujifilm X-perience day at the AP offices. Attendees had the chance to shoot with a host of Fujifilm kit under their expert guidance. If you'd like to attend future events, please email photo_events@timeinc.com

For further information, and special offers and competitions visit www.amateurphotographer.co.uk/fujifilm-x

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I AM FULL FRAME FREEDOM



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D750 Body **£1,499.00** or **£22.00 P/M**
24-85 mm VR lens Kit **£1,877.00** or **£27.54 P/M**
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& fully connected*



D5500

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Inspiring image quality • Vari-angle touchscreen • Built in Wi-Fi • Perfect grip

Capture your best images yet

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D5500 18-55mm VR II Kit **£599.00** or **£8.79 P/M**
D5500 18-140mm VR Kit **£767.00** or **£11.25 P/M**



PORTRAIT

NIKKOR LENSES



AF-S 50mm f1.4G Lens
£279.00

85mm F1.8G AF-S Lens
£349.00 or **£8.19 P/M**

16-35mm f4G ED VR AF-S NIKKOR
£829.00 or **£12.16 P/M**



10-24mm f3.5-4.5 G AF-S DX Lens
£639.00 or pay **£9.38 P/M**



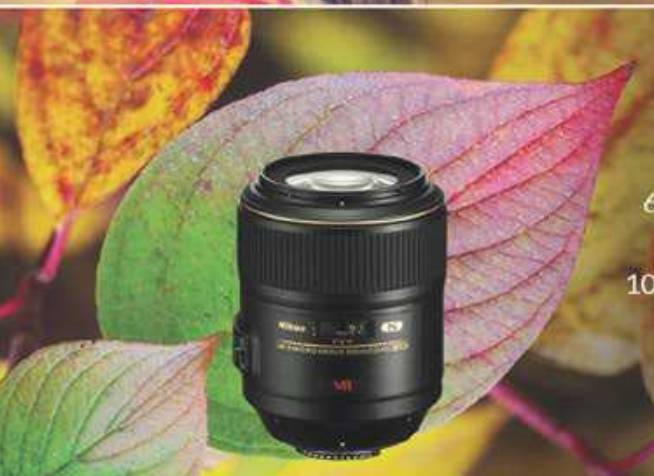
LANDSCAPE

NIKKOR LENSES

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MACRO

NIKKOR LENSES



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£379.00 or pay **£7.79 P/M**

105mm f/2.8G AF-S VR Micro
£639.00 or pay **£9.08 P/M**

Speedlight SB-910

Professional i-TTL (intelligent TTL) Speedlight



£139.00 or pay **£7.96 P/M**

Speedlight SB-700

Dedicated Digital Flashgun



£229.00

FLASH

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10

commandments of architectural photography

Whether you're working for a client, producing fine art, shooting new structures or the classics, these inspirational tips from three top pros will help you build a solid foundation ➤



Janie Airey

Janie is a London-based architectural, lifestyle and portrait photographer who has been shooting commercially for 16 years. In 2012 she was commissioned by the Olympic Delivery Authority to shoot the venues for the Olympic Games. She also works for design agencies and a range of prestigious publications. www.janie-airey.com



Aim for a simple, uncluttered shot. Diagonal lines will help the dynamic

1 Be creative with composition

I often use a long lens when shooting architecture and try to create good, simple graphic shots, where I can be more playful with the forms. I've illustrated this with a few of the shots from the Olympic Stadium just before the 2012 Games. It's important to think about the space before you start shooting – try to keep it quite simple. Space within a two-dimensional image is important to me, so you have an uncluttered visual that creates a simple and relaxing photograph. Don't make a shot too busy. You don't have to get everything in frame each time. Think about division of space in the image; the classic golden ratio in painting works in photography too, while diagonal lines coming in from the corner of the frame can really help the dynamic.

ALL PHOTOS THESE PAGES: © JANIE AIREY



2 It's about more than 'great' light

Light is important, but you can shoot architecture at any time of day. Some exteriors have a quality that looks great on a grey day. You don't have to have a bright-blue sky and full sunshine, or wait until dark to get that luminosity. Occasionally, shooting contre-jour can work too. Early or late light is always lovely, but when you're working commercially you can't always camp out and wait so getting strong shots without relying on dramatic skies is important. If the light isn't in your favour, then take time to shoot graphic slices of the building and return to your general wide shot later. It's important to tell the whole story of a building.

Use specific sections of a building to create strong graphic images

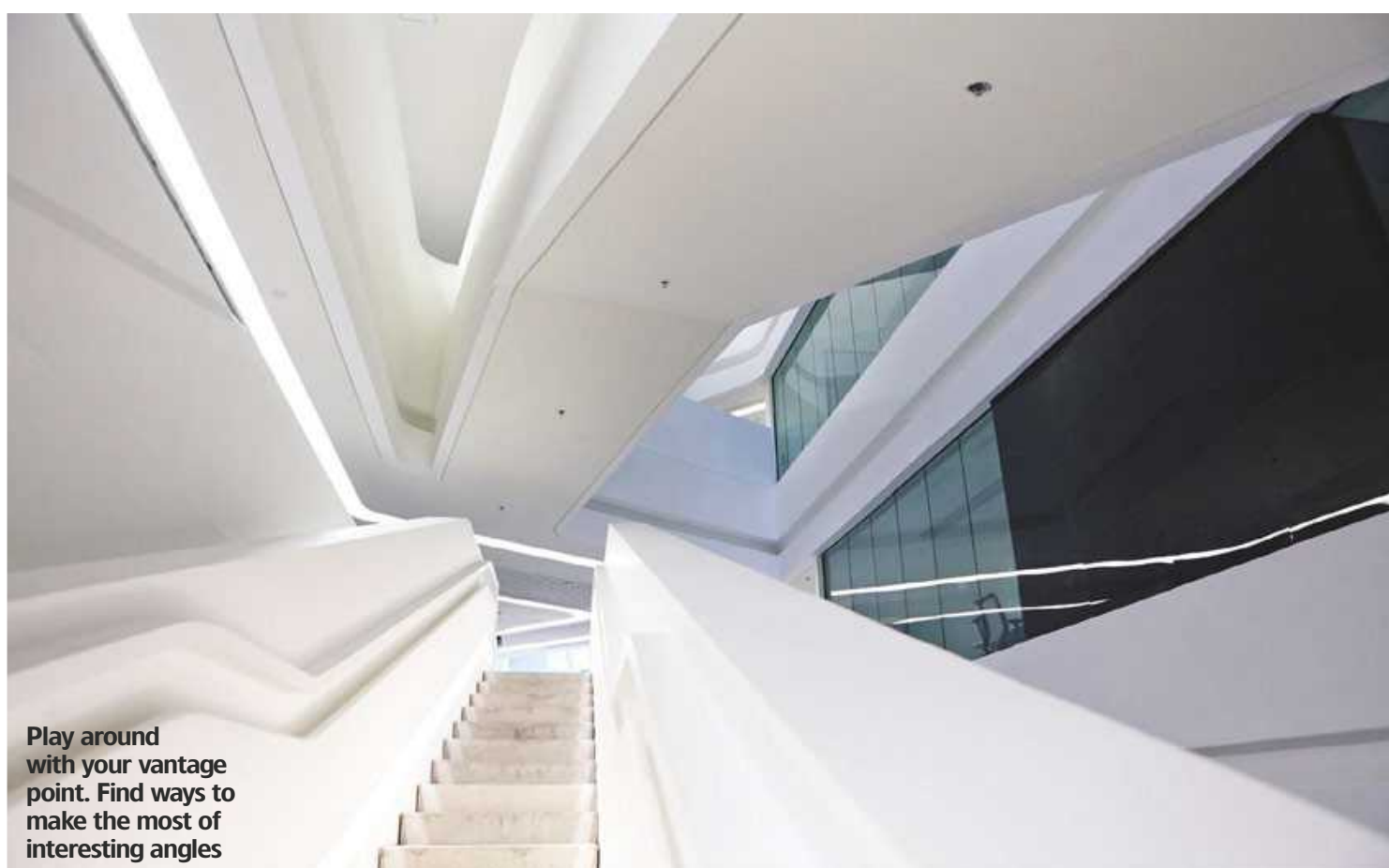


4 Tell the story Architectural work has different elements that need to be captured and presented when you're working to a brief or for a commercial client. First is how the building sits in the environment. Second is the fabric of the build and its form (which is where I tend to have the most fun), and third is the building's use and its relation to the people who use it. It's obvious that buildings are designed for people, so capturing this element is also important. That said, it's much harder to shoot a building 'cleanly' once it's been lived in for a while. You just have to be more selective with your crops in-camera. For me, there are no rules to getting a good photograph and no right or wrong, but it is important to know when you get a good shot why it works and how you did it. You may often get happy accidents, but you need to be able to recreate that success.

How the building sits in its environment and the fabric of the build all add to the visual story

3 Think about where you're shooting from

It's easy to just stand at your own head height/eye level and shoot from there, because that's your usual viewing platform. Play around a bit. Sometimes lying down at ground level will present some great lines into your frame, or just seek out good spots to get a fresh vantage point. That could be up high or from another building. Find other parts of the building, as it's not always the façade that looks great. I recently had much more fun producing shots in the car park of a building rather than the main construction. Be inquisitive and don't be afraid to go off piste... up, down and sideways!



Play around with your vantage point. Find ways to make the most of interesting angles

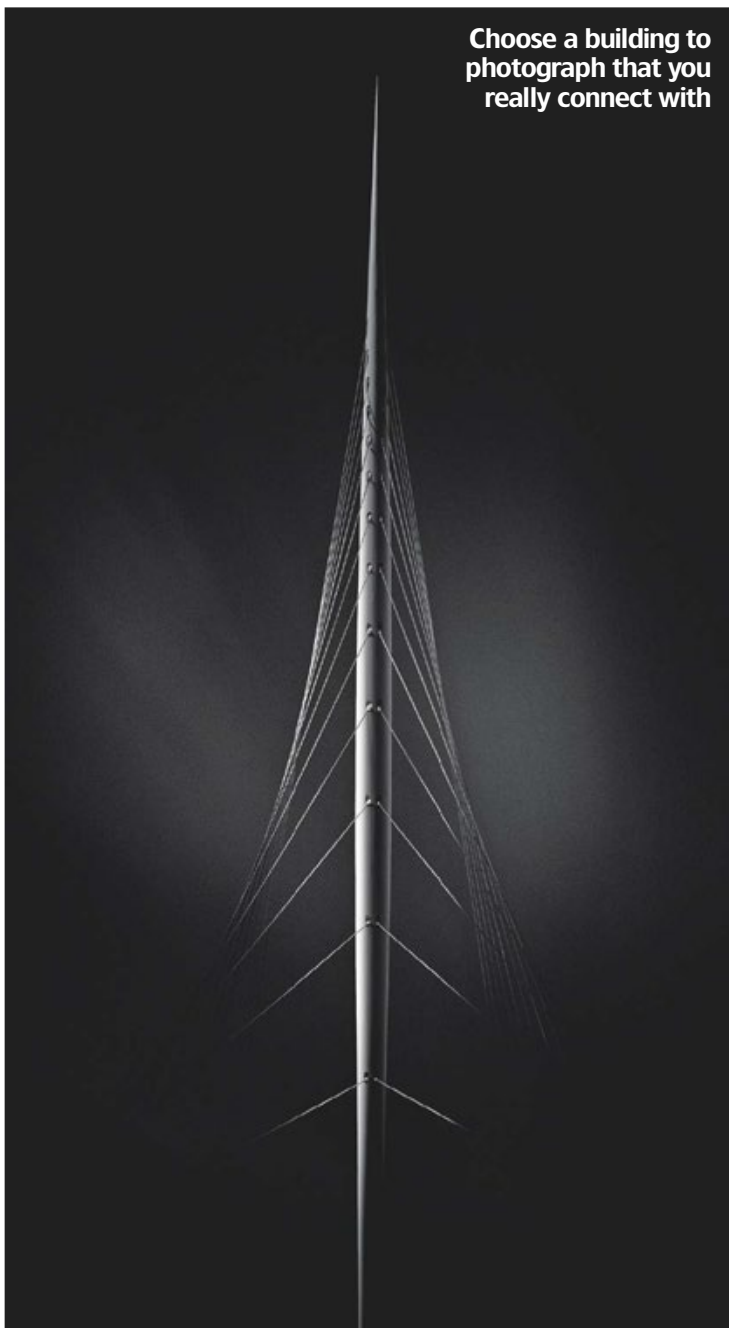


Joel Tjintelaar

Joel is an internationally recognised black & white fine-art photographer from the Netherlands and co-author of the book *From Basics to Fine Art: Black and White Photography –*

Architecture and Beyond. Visit www.bwvision.com for his tutorials on black & white and architectural photography.

Choose a building to photograph that you really connect with



ALL PHOTOS THESE PAGES: © JOEL TJINTELAAR

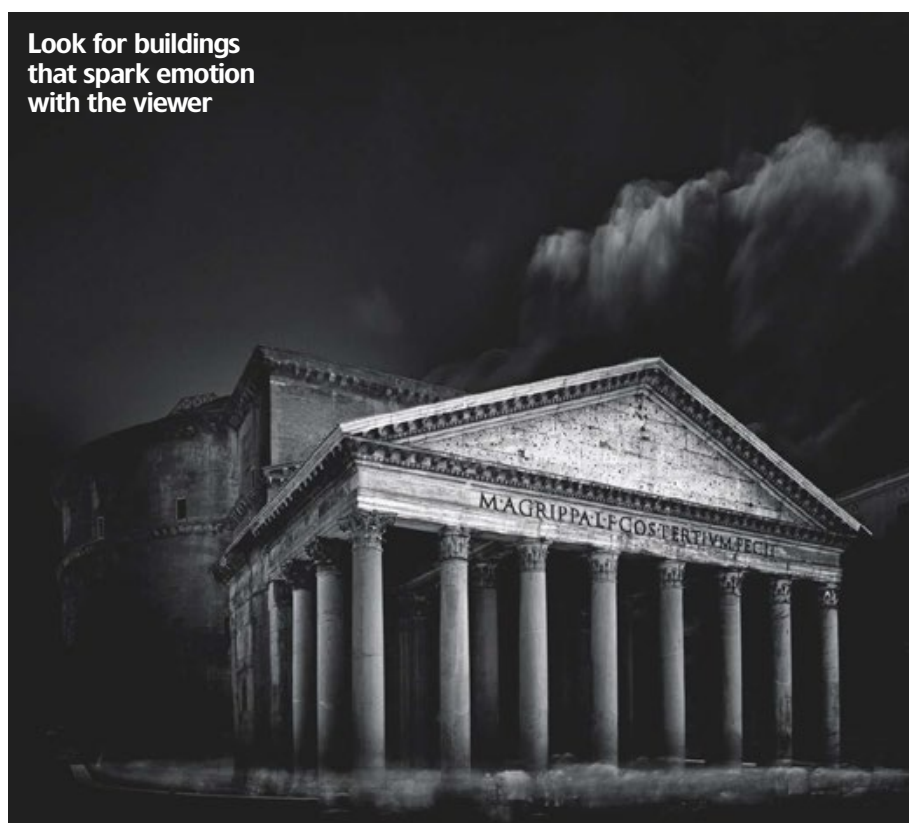


Photograph a building from a specific angle and it can take on a whole new look

5 Photograph a building that evokes an emotion - not just because it's trendy

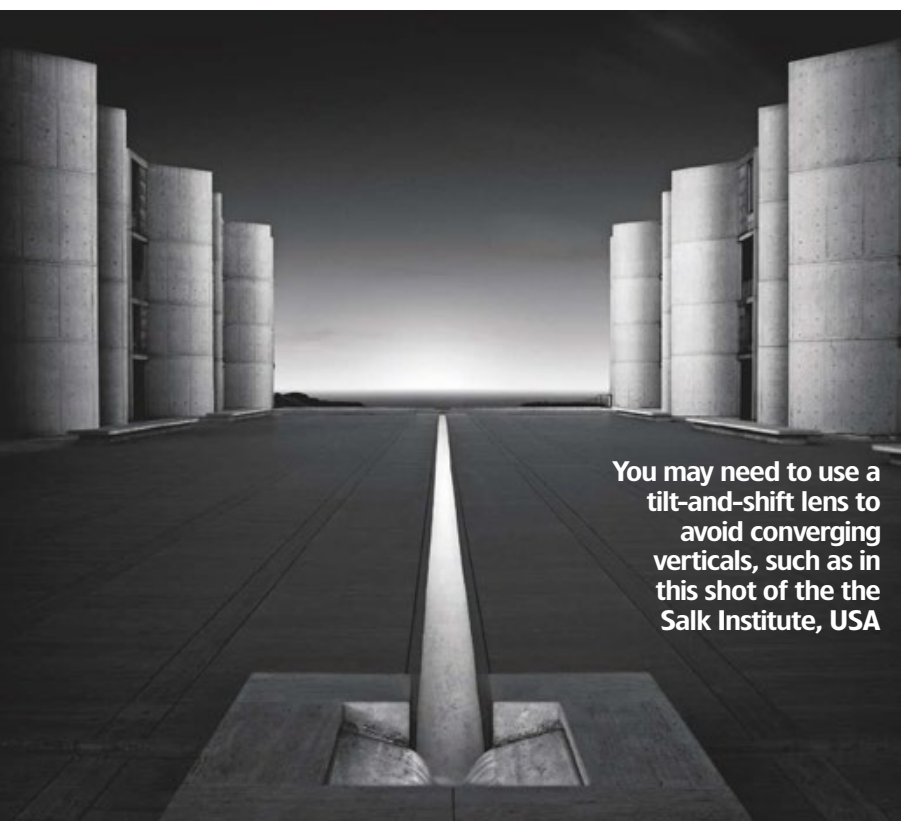
A lot of architectural photography that could be classed as 'fine art' seems to be more about the building than about the artist. That's great if you're a commercial photographer, but when you pretend to be a fine-art photographer using architecture as subject matter, then the artist behind the camera matters. Don't shoot a building just because it's considered modern, or very high, or simply because everyone else shoots it. Photograph a building that you can connect to. Choose a building that really evokes something inside of you, the artist. Don't just go for modern architecture, either. There's so much more in classic architecture, probably because all these buildings have a rich legacy and history behind them. For example, the Pantheon in Rome (see right), or the Chrysler Building in New York can spark emotion in the viewer. They connect us in some way.

Look for buildings that spark emotion with the viewer



6 Hear the 'music' of architecture

Keep in mind the famous quote by Goethe: 'Music is liquid architecture; architecture is frozen music'. Interesting architecture always has some musicality to it. This doesn't mean that straight lines and boring flat concrete don't work. They do. The space these buildings take up as a whole is also important to consider. For example, the Salk Institute in California, USA by architect Louis Kahn (see below) consists of several concrete walls. It's almost boring if you only look at the individual parts, but they are inspiring and almost magical when you see the structure as a whole and are actually there, overlooking the Pacific. This photo I took from The Hoftoren in The Hague in the Netherlands, on the other hand, is a typical nondescript modern building, but the lines seen from a specific angle make it look interesting.



You may need to use a tilt-and-shift lens to avoid converging verticals, such as in this shot of the the Salk Institute, USA

Shooting straight up to the sky can create dramatic tension



7 If you shoot straight forward, make sure all the lines are straight

There are a few ways to approach architecture. You can shoot straight up to the sky and emphasise the dramatic converging lines with the clouds as a backdrop. This approach is far more suitable for modern architectural photography, especially in combination with long exposures, where the streaks of clouds can create a nice visual tension while also forming a subtle background. Since there's no horizon line in your frame you can come up with any kind of composition from any kind of vantage point, without having to maintain straight verticals and horizontals. Another more difficult approach, mostly used by commercial photographers, is to shoot straight forward, as if shooting a landscape, making sure you always have straight verticals and horizontals. It's more difficult, because usually if you want to capture the whole building you'll need a wideangle lens, but you can't stand too far from the building as then it'll look too small. Too close and you have to tilt your camera to capture the whole building, which will ruin the straight lines. And then there's the surrounding environment that's often hard to avoid. The solution is to use a tilt-and-shift lens so you can shift the lens upwards to maintain the straight lines while still keeping the whole building in your frame.

Make sure you have straight verticals in your image. This is La Grande Arche de la Défense in Paris





Eric Forey

Eric, aka Kala, is famed for capturing striking geometric patterns and colourful abstract shapes in modern architecture. He continues to work in his native south-east France, as well as many other

parts of the world. His books include *Serial Photographer* and he is also an accomplished street photographer. Visit Eric's site at www.kalaphoto.fr

8 Isolate details

Sometimes you might want to put aside the spectacular architecture and dynamism of the city to concentrate on details taken in isolation. Architectural photography consists of trying to see our environment in a new way, to perceive it differently. To extract and isolate details, you will have to learn to look at what you don't usually look at – things to which you do not pay attention. It is always stimulating to extract interesting details of buildings, not only doors and windows (even if they often gives good results), but also try to summarise the architectural style by 'cutting out' a small piece.

You can approach this either as a search for interesting graphic elements or minimalist details, or as a supplement to more conventional visions of the building. By cutting or slicing out details, you set in place your subjective vision. To extract these kinds of details, you need to spend time going around the building, and immerse yourself in the architect's philosophy. It's easier to extract details with a telephoto lens, but if you manage to do it with a short wideangle, the results can be really surprising and spectacular.

ALL PHOTOS THESE PAGES: © ERIC FOREY



You don't have to look at the building as a whole. Focus in on details

Don't just point your camera upwards – look for some foreground interest



9 Include an interesting foreground

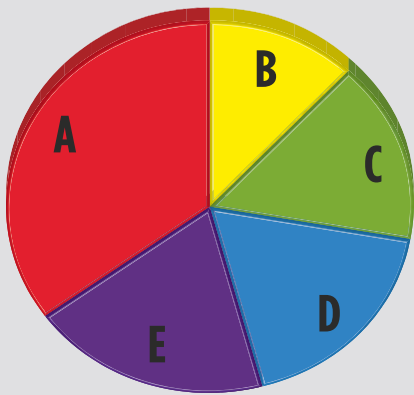
Once you're in front of a building, there's a simple technique you can use – shooting from a low angle. Low-angle shots give a spectacular effect by stressing the movements of base lines and by enlarging the subject. While taking a photo just by pointing the camera upwards seems very simple, you'll need to go beyond this simple process and make sure you don't forget the rules of composition. Certain buildings are photographed a lot, often from the same point of view and at the same angle. As a result, they become very boring to look at. One way to photograph these buildings in a more creative way is to find an interesting foreground – a frame within the frame. If you manage to find this, your low-angle pictures will be more successful. To amplify the effect, use a short wideangle lens, or even an ultra-wideangle lens. For this image (left), for instance, I used a 12mm lens at f/8.



Don't hesitate to
get up as high
as you can on
tall buildings for
unusual viewpoints

10 Get high

Identify places or buildings that offer you a high point of view. Climb all the staircases you come across, and don't hesitate, access permitting, to get as far as you can into tall buildings. High ground and bridges can serve you well, too. When you are up high, make the most of the downward view as it can offer very unusual and graphic effects. People never bother to look for these points of view, so it's up to you as a photographer to reveal these surprising viewpoints. These elevated views enable you to make the most of some basic elements of architecture, such as this staircase in a public parking lot. You can use a telephoto lens or a wideangle. The telephoto enables you to isolate the subject and find minimalist or abstract effects. Meanwhile, a wideangle lens enables you to get spectacular effects simply by amplifying the perspectives. Again, I used a 12mm wideangle lens here.



In AP 22 August we asked...

Do you feel comfortable taking street photographs?

You answered...

A No, I feel nervous and awkward taking photos of strangers. I'd do it more if I were more confident	35%
B No, but I still take many street photos as I've learnt to shoot well within my comfort zone	19%
C I don't take street photography, as it's of no interest to me	18%
D Yes, it's never been a problem	16%
E Yes, but I haven't always been. It's taken time to grow in confidence	12%

What you said

'Not only do I feel awkward about taking photographs in the street, but the authorities have also managed to create paranoia about being photographed by strangers – no matter how public the area may be'

'I won't take street photos any more as I've been called all sorts of names. My hat goes off to people who do'

'I'm quite happy to take street photos, whether there are people in them or not'

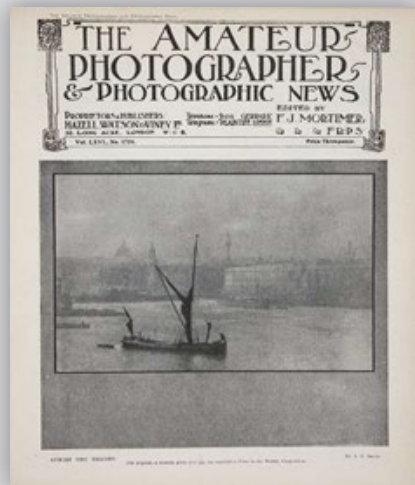
Join the debate on the AP forum

This week we ask

Would you ever consider buying a bridge camera purely to have a very long focal length lens?

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Guess the date



Every other week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The camera in AP 22 August was the Lytro Illum. The winner is Lee P Brown from Merseyside, whose correct guess was the first drawn at random.

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LETTER OF THE WEEK

Put your foot in it

As a Micro Four Thirds user, I read with interest your review of the new Panasonic Lumix DMC-GX8 and its host of new features (AP 22 August). One feature really caught my eye: the 4K pre-burst, which gives 30 frames in the second before I press the shutter. Great, now I can emulate all those odd frames of Kodachrome that I captured when rushing to change the film and fired off a couple of shots as I wound the film on. And at least now, my feet – the usual subject of these shots

– will be sharp thanks to autofocus!

Martin O'Keeffe, Shropshire

You may mock, sir, but I can assure you it is a useful, and fun, feature to have. I used it recently when photographing a model throwing powdered paint in the air, and being able to capture the precise moment I wanted, thanks to the pre-burst, was very useful. And not a blurry photo of my foot in sight

– **Richard Sibley, deputy editor**



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Armageddon avoidance

With RPS and other corporations putting out such a powerful message in your *Digital Armageddon* feature (AP 15 August), I feel photographers need a slogan. The best I can come up with so far is, 'No print? No photo.'

That keeps it simple. Of course, there are slides and negatives. Kodachrome, because it was chemically similar to a silver-halide print, was nearly archival. Other types of slide film are much less archival. And negatives are a safe halfway house.

There are 6x4in home printers that use a dye-sublimation process, and other home printers that use pigment rather than dye. Images from both types should easily hold out for 100 years with sensible storage. If at that point they are worth preserving for posterity, no doubt someone will duplicate them. And has anyone thought about images that end up in books and magazines? Is a copy of AP an archive of photos?

Do we have the balance

wrong? We often put huge effort into producing an immaculate image via hours of post-processing, but are left with something that will cease to exist in a few decades. At the end of post-processing we have reached only the midpoint; time now to turn our image into an archival artefact – a stable print. Like I said: 'No print? No photo!'

Peter Hancock, Guernsey

Armageddon acceptance

I'm one of your older readers who grew up with film cameras, and my first camera, at age three, was a Kodak Brownie Box. I spent hours in the darkroom with my father and went on to have my own darkroom. This is long gone now, and

certainly not missed.

Printed images aren't permanent; they fade, the paper degrades and, more to the point, most youngsters have absolutely no interest in anything that isn't connected to an app. They live for today and the next 'selfie'.

I sometimes help a friend with house clearance and old family photographs are simply thrown away, along with books. Printed media has passed its sell-by date.

How many of those people championing printing actually look through the piles of photographs they must have? Who's looked at their expensive wedding album recently? I could 't even tell you where my old albums are.

Times change, we must accept that – and don't fret

Fears over digital storage have led to one reader's slogan of 'No print? No photo'



about family photos as they'll all be on the internet anyway!
Joan Thirlaway, Cumbria

Two slightly opposing views on the role of print, but at the very least I think it's good that we're having this discussion. Personally, I try to get an annual photobook printed of that year's highlights – a mixture of family photos and nice shots I've taken. They get thumbed through and will hopefully be passed down through at least a generation or two. Unless we have work that is of historic value, perhaps that's all we can ask for – **Richard Sibley, deputy editor**

Guide 'n' seek

I'm a newbie to photography as a serious hobby, having only just swapped my compact for a DSLR. I have so much to learn, so I thought I'd start with the abundance of magazines available. However, I was disappointed to find how many focused heavily on post-editing. Of course, a little tweaking is a positive aspect of digital, but I'm not interested in the attitude of 'fixing it later' as I really want to be able to take a decent picture in-camera. There also seemed to be many reviews of

expensive kit, with even 'budget' pieces being £400 – which is out of my reach.

I started to feel disheartened. Then I happened to see your magazine. I flicked through it in the shop, expecting much of the same, but was pleasantly surprised. I bought it to read in more detail, and loved it! The mix of how-to, reader portfolios and interviews was excellent. I've found my photography guide.

Acaycia Lewis, Nottinghamshire

Flattery will get you everywhere! Thank you for the kind comments. We strive to keep a mix in the magazine so we can interest photographers of all passions and levels. As for post-production editing, it's an important aspect, but

we'd much rather be out there taking photos than editing them, especially in the summer! – **Richard Sibley, deputy editor**

APOY elation

I have just found out that my macro image has won APOY Round 5 'Up close' (AP 29 August). I am totally blown away by this – I truly didn't expect my image to go down so well. Thank you!

Aaron Bennett, Hampshire

Congratulations, Aaron, it's a great image that really impressed the judges. We may be a few rounds in, but for those of you who haven't already entered a round of APOY, please do. We enjoy seeing your work and there are still fantastic prizes to be won – **Richard Sibley, deputy editor**



Aaron Bennett's winning macro image in APOY Round 5

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In next week's issue On sale Tuesday 15 September

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We take a look at how Erik Johansson combines photographs to create surreal images

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60 years of the TV Times

As the much-loved entertainment magazine celebrates six decades, we take a look at iconic images from its archives



© ERIK JOHANSSON

Never miss a moment again

Photographer and journalist **Damien Demolder** explores the decisive moment and how to make the impossible easily achievable

It was Henri Cartier-Bresson who coined the phrase 'the decisive moment' to describe that split-second when all the elements of a story come together within the viewfinder. We have plenty of examples of his skill at capturing that meaningful but fleeting occurrence, but we rarely hear about the shots he missed. A man who had a camera with him all the time, there must have been plenty of images on his contact sheets in which he had shot just a fraction of a second too soon or too late, and the elusive moment had slipped between the frames to escape and never be seen again.

I've always thought there are two principal skills to capturing a decisive moment – identifying that a decisive moment is about to

occur, and actually pressing the shutter release as the moment comes together. Cartier-Bresson was clearly pretty good at both, but I'm certain that if he had been in a position to use Panasonic's 4K Photo mode his hit-rate would have been astonishing. Recording at 30 frames per second, 4K Photo simply makes sure every moment is captured, so all you need to do is recognise the best frame from the sequence and extract it using the back screen of the camera.

But where is the skill/fun in that, and isn't that cheating? If you use 4K Photo mode to capture images that you could have caught using your sense of timing and single shot mode, then yes that might be considered lazy. However, in street photography some situations

develop too suddenly and without enough warning for even the most skilled photographer to be able to shoot the perfect frame.

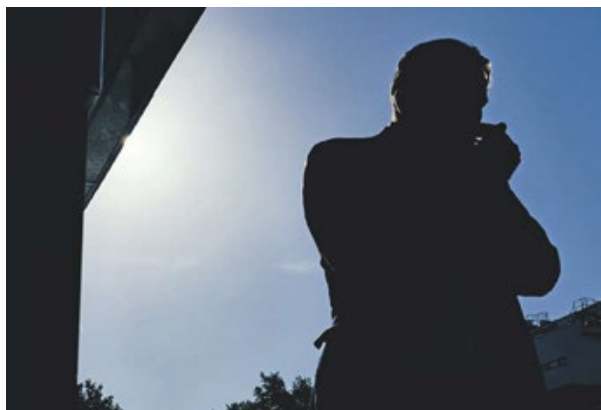
There are times when the only way we can see something clearly is by replaying a second of memory – our eyes see the world in video mode, and our memory allows that video to be played back so we can examine events that just happened. And that's how Panasonic's 4K Photo mode works. I sense that something is about to happen, I set myself up, arrange the frame where I think it is going to happen and press record until the event takes place. It could be someone walking around a corner, someone stepping into a tiny patch of light, a silhouette walking in to a thin bright space or the coming

together of two or more moving elements that can't be seen beforehand.

These events I know are going to happen and I can get in a position to capture them, but it's impossible to predict the exact moment things will come together, and once they do and I've seen it the moment has passed. With 4K Photo those moments never have to slip through my fingers, and I can tackle shots that previously I would have just filled a card with rubbish trying to get right.

No software required

It has been possible to extract stills from video for some time, but with normal HD video the pictures are very small and you need to understand movie software to be able to do it. With 4K Photo the



Baker Street series: I wanted to silhouette these rushing commuters, and using Panasonic's 4K Photo mode allowed me to capture a bumper crop of frames so I could pick the ones that worked best

All the pictures on these pages were shot with the new 20MP Panasonic Lumix DMC-GX8 compact system camera



‘The ability to record a sequence of 8-million-pixel images at such a rate has allowed me to capture moments that, previously, I would never have been able to record’

individual frames have 8 million pixels and can print to 11x8in even with strict 300ppi photo-quality resolution. And you don't even need to download the movie to extract the stills, as it's all done in-camera. You can use Adobe Lightroom now to play the sequences and pull-out frames, but it's actually far easier to do it on the back of the camera. You play the movie and use stop/start buttons to control the flow. When you find the moment you want, you can scroll through frame by frame, forward or reverse, to make sure you have precisely the best frame in which everything comes together.

Going to work – Baker Street series

I shot these images (left) outside a train station during the rush hour one morning in the summer. The sky was a fabulous blue and I noted that when I crouched down in a shop doorway I could silhouette the rushing commuters against that inky background, using just their shapes to describe their visual identities.

I find you can read a lot about a person from their silhouette, and I love how that level of information contradicts the graphic minimalist mystery of the blacked-out shapes. As the people are extremely underexposed we should be able to learn nothing, but what the shapes and outlines reveal is often surprising.

On this occasion I wanted to combine the black silhouettes of the people coming towards me with the lit-up details revealed where the sun caught the people walking by in the other direction. I could see these interactions with my eyes as they happened, but as everyone was moving so quickly, and appearing without warning around a corner, there was no way I would have been able to record those moments in single-frame shooting mode. Instead, I positioned myself and the camera to create a frame with the canopy of the station and allowed room for the people to move into where I knew the sun was catching the faces going from right to left. When a train arrived a rush



ensued, and I recorded the activity that passed through the frame. I was looking for interesting hairstyles, hats, bulky headphones, bags and all the other accessories that humans use that make their shapes interesting and revealing.

As I was filming I could see moments happening, and made mental notes to go back to find them afterwards. I shot about six clips of between 10 and 30 seconds on this occasion, and harvested a bumper crop of frames that just worked.

While I had a good idea of what I wanted from the session, I also like the element of surprise that comes when I find images that I couldn't even have wished for. They are all variations on the original concept, but as I had no control over who would walk into the frame and where, or how they would be positioned, the final element in the picture, as with nearly all photography, is luck. And the 4K Photo mode allows me to make the most of that luck and to reap the benefits of my original idea – I rarely have to come home without the shot that I was looking

for. In fact, without 4K Photo I probably wouldn't have attempted the shot. The new mode allows me to take pictures that I wouldn't otherwise be able to consider. What is remarkable is the shortness of the magic moment. Even at 30 frames per second the subjects are in the right places in only one frame – the frames before and after are totally different, and have none of the magic of the decisive frame.

Cameras with 4K Photo mode

The new 20MP Panasonic Lumix DMC-GX8 isn't the only Lumix with this feature. The Lumix GH4 also has 4K Photo mode, as does the new Lumix G7. For those who like smaller models, try out the Lumix LX100 premium compact camera or the Lumix CM1 connected camera with its 1in, 20MP sensor.

To find out which model suits you, visit your local retailer or look out for Panasonic Lumix events where you can try one for free. Alternatively, visit lumix4k.panasonic.co.uk.

At a glance

- 20MP resolution
- Large, bright and clear tiltable viewfinder
- Vari-angle rear screen that allows shooting from all angles
- Excellent handling thanks to dial controls and sizeable grip
- Image stabilisation that combines in-body and in-lens compensation



Panasonic LUMIX



Grand Prize
Whale Whisperers by
Anuar Patjane Floriuk

'This image shows us diving with a humpback whale and her newborn calf while they cruise around Roca Partida in the Revillagigedo Islands, Mexico,' says Anuar. 'The islands are a unique location full of pelagic life. It's so important that we accelerate the incorporation of the islands into UNESCO as a natural heritage site. In this way we can increase their protection against the prevailing illegal fishing corporations and big-game fishing.'



Faraway places

We take a look at some of the incredible entries from the **2015 National Geographic Traveler Photo Contest**

National Geographic is a name synonymous with groundbreaking travel photography and in-depth reportage. Here we see some of the stunning entries from the 2015 National Geographic Traveler

Photo Contest, a competition open to amateurs that saw the judges sift through 18,000 photographs in order to discover the most unusual and breathtaking views of the world. The overall winner was Mexican photographer Anuar

Patjane Floriuk, who wins an eight-day National Geographic Photo Expedition to Costa Rica and the Panama Canal for two. To enter next year or to view the entries, visit travel.nationalgeographic.com/photo-contest-2015.





Romania, Land of Fairy Tales

Eduard Gutescu

Merit
 ▶ There's a magical quality to this scene of white frost blanketing the landscape of Pestera village in Romania. What is, of course, particularly striking here is the disparity of colours. The verdant green fields and hills are a beautiful contrast to the delicate off-white tones of the frost-dusted foliage. Above that there is a vast canvas of marble sky, an element that adds to the fairy-tale atmosphere of the overall scene. Romania is a land of ample folklore and legend, so it's fitting that Eduard should choose to represent the country in this manner.





© FAISAL AZIM

© ALAIN SCHROEDER

Gravel Workmen Faisal Azim Second Place

◀ This strong image from Faisal Azim, taken in Chittagong, Bangladesh, is a great demonstration of creative portraiture. Here we can see three gravel workmen looking through the window of their working place. Viewing these workers through the dust and sand-stained glass very subtly shows us what it must be like to work in these choking conditions. Their environment is, understandably, full of dust and sand. It's everywhere.



Indian Wrestling Alain Schroeder Merit

⬆ 'Kushti is a traditional form of Indian wrestling,' says Alain. 'Wearing only a well-adjusted loincloth (*langot*), the wrestlers (*pelwhans*) enter a pit made of clay, often mixed with salt, lemon and ghee (clarified butter). At the end of a workout, wrestlers rest against the walls of the arena, covering their heads and bodies with earth to soak up any perspiration and avoid catching cold. This relaxation ceremony is completed with massages to soothe tired muscles and demonstrate mutual respect.'

White Rhinos Stefane Berube Merit

⬇ 'The night before I took this photo, we tried all day to get a good image of the endangered white rhino,' says Stefane of this intimate shot. 'Skulking through the grass carefully, trying to stay 30 feet away to be safe, didn't provide me with the photo I was hoping for. In the morning, however, I woke up to find that all three rhinos were grazing right in front of me at Ziwa Rhino Sanctuary, Uganda.'



© EDUARD BUTESCU

© STEFANE BERUBE





© STEFANO ZARDINI

Sauna in the Sky Stefano Zardini Merit

⬆ The Rifugio Lagazuoi sauna sits 2,800 metres high in the heart of the Dolomites on Monte Lagazuoi, Cortina, in the eastern Italian Alps. It's fair to say that it's the highest sauna in the world, as much as that can be something to boast about. It's a location that has become famous for the fact that visitors can relax while taking in the spectacular panoramic view.

A Night at Deadvlei Beth McCarley Merit

⬇ 'The night before returning to Windhoek, we spent several hours at Deadvlei in Namibia,' says Beth. 'The moon was bright enough to illuminate the sand dunes in the distance, but the skies were still dark enough to clearly see the Milky Way and Magellanic Clouds. The camel thorn trees are believed to be about 900 years old, but have not decomposed because the environment is so dry.'



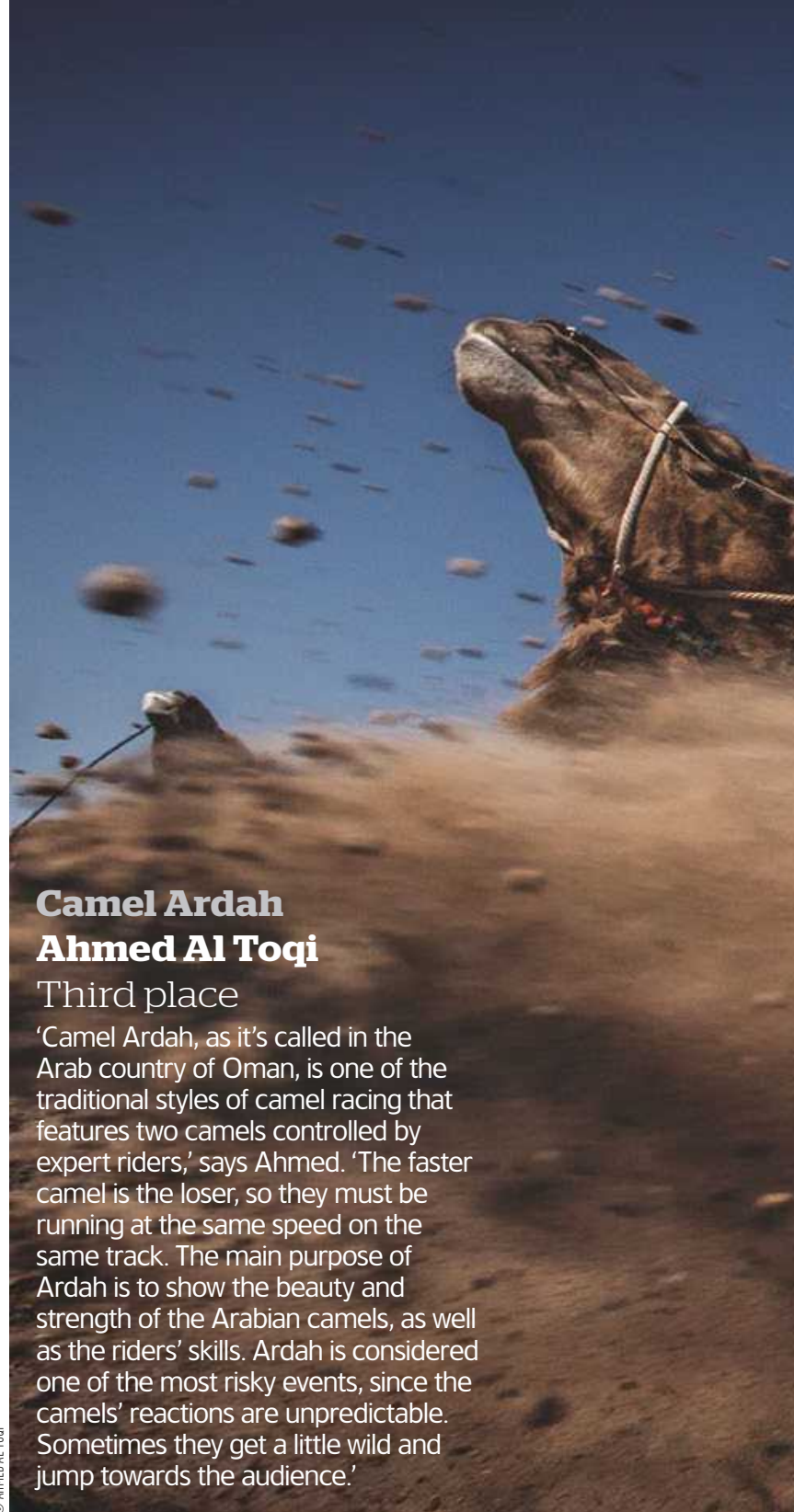
© BETH MCCARLEY

Catching a Duck Sarah Wouters Merit

➤ In this beautifully captured image we see two boys trying their hardest to catch a duck in the stream of a waterfall. Sarah's image was taken in Nong Khai Province, Thailand, and works so well because of the beautiful lighting falling upon the scene. The burst of the duck's white feathers really stands out and contrasts wonderfully with the near-chiaroscuro lighting. It's also perfectly timed.

Highlanders Bartłomiej Jurecki Merit

➤ In this fine example of both portraiture and documentary photography, we find a simple exploration of traditional haymaking in Poland. According to Bartłomiej, many people in the area continue to use a scythe and pitchfork to sort the hay. These anachronistic details are a real visual draw, as is Bartłomiej's unusual method of framing the woman looking into the lens.



© AHMED AL TOQI

Camel Ardah Ahmed Al Toqi Third place

'Camel Ardah, as it's called in the Arab country of Oman, is one of the traditional styles of camel racing that features two camels controlled by expert riders,' says Ahmed. 'The faster camel is the loser, so they must be running at the same speed on the same track. The main purpose of Ardah is to show the beauty and strength of the Arabian camels, as well as the riders' skills. Ardah is considered one of the most risky events, since the camels' reactions are unpredictable. Sometimes they get a little wild and jump towards the audience.'



© SARAH WOUTERS



© BARTŁOMIEJ JURECKI

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Editing 4K video on an ageing PC

Your camera may shoot 4K video, but does your computer have the power to edit the footage? **Richard Sibley** explains how, with a little trick, it's possible to edit 4K on almost any PC or Mac

If you've ever shot video, you've probably experienced a unique kind of frustration. You try to edit a video on your computer only to find that it skips and jumps, making it virtually impossible to edit with any real finesse. Obviously, the ideal solution is to buy a new computer, but that's rarely possible. Alternatively, it may be the case that you want to edit 4K video on your laptop

while on the go, and your machine simply isn't powerful enough to do so.

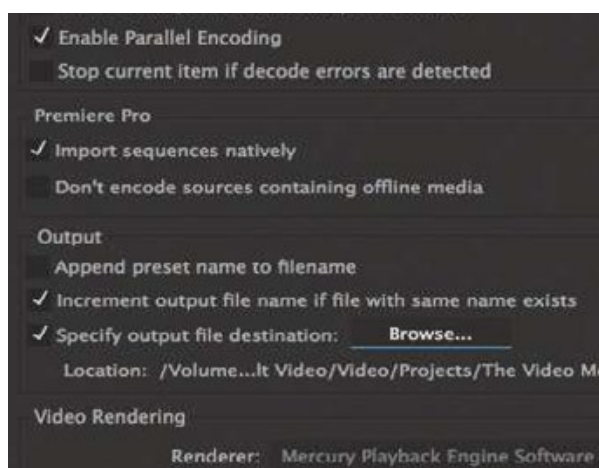
Thankfully, there is a way you can still edit 4K footage, or any other high-resolution video for that matter, on a computer that is a little underpowered and doesn't quite pack the punch needed. On these two pages I'll explain how I'm able to edit 4K video on a 2011 Apple MacBook Air.

Editing 4K: the basics

If you're not able to edit 4K video properly, the best way to get around it may be by making use of proxy files and offline editing. This basically means making copies of the 4K video files at a lower resolution. You then load these lower-resolution files to your editing software and edit using these. Before you export your finished edited video, you replace the low-resolution (proxy) files with the full-resolution 4K ones, do a final colour edit and export the final 4K file.

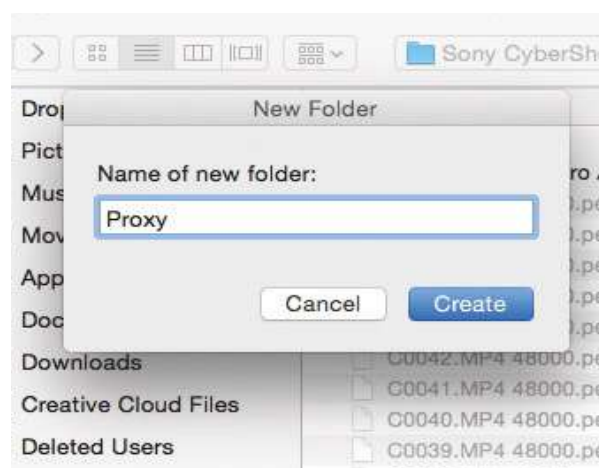
With this technique you can edit and export a 4K video even if you don't have a computer or monitor that's suitable for editing 4K video directly. I'll take you through a step-by-step guide to doing it in Adobe Premiere.

A STEP-BY-STEP GUIDE TO EDITING 4K VIDEO IN ADOBE PREMIERE



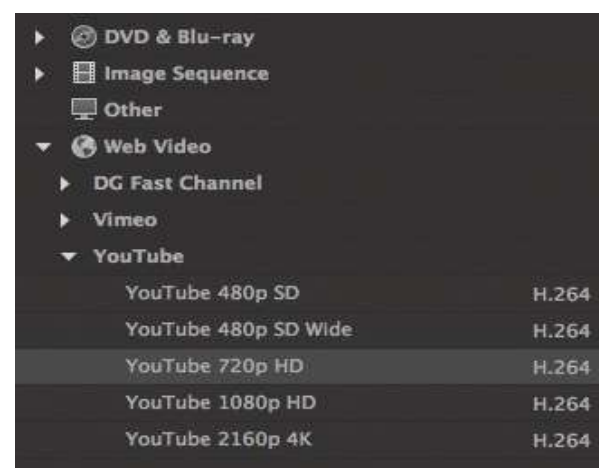
1 Create your proxy files

The first job is to create the lower resolution, or proxy, files that you'll be using. Open Adobe Media Encoder application (which comes with Adobe Premiere), go to Preferences and in the General tab tick the Specify Output Destination box and choose where you'd like the files to go.



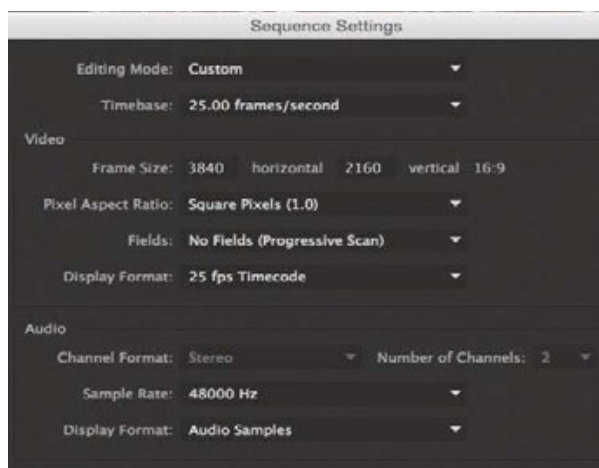
2 Designated folder

Save the new files to a folder called 'Proxy' within the same folder as the original 4K videos. It's important to use a separate folder, as this way all the low-res files can maintain the same file name rather than having to use a suffix. Keeping the names the same will make linking to the 4K footage later a lot easier.



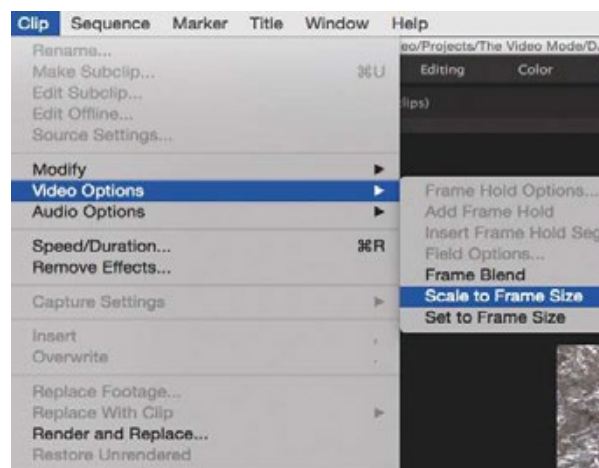
3 Set resolution

Choose a suitable resolution and file type to use for the proxy files. I've chosen the YouTube '720p 25fps' option. My MacBook Air can easily handle this resolution and the 25fps matches the frame rate of the 4K footage. Load all the 4K video files and hit the Play button to begin processing.



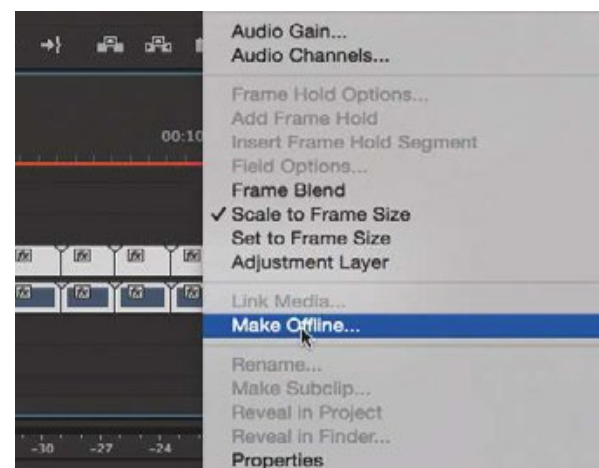
4 Sequence properties

Import the proxy clips to Adobe Premiere and drop a clip to the timeline. Go to Sequence>Sequence Settings and change the Video Settings to the 4K resolution and frame rate, in this case 3840x2160 25fps. Also change the preview settings to match the proxy files, in this case 1280x720 25fps.



5 Scale to fit

Drag all your clips onto the timeline. However, as they're lower resolution than the 4K sequence settings, they'll only take up a fraction of the frame. To fix this, select the clips, right-click (or control click on a Mac), and select 'Scale to Frame' size. This will stretch the videos so they fill the frame.



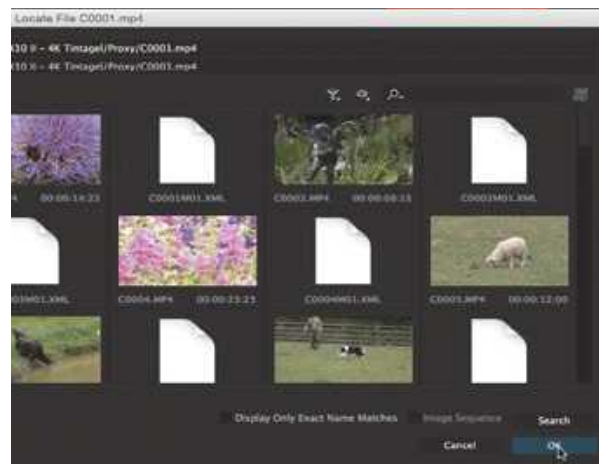
6 Edit and make offline

You can now edit all your video clips just as you usually would. Then, once the sequence is edited, it's time to replace the footage with your original 4K footage. Select all the video clips, right-click and choose Make Offline.



7 Warning screen

You'll know that you've successfully made the clips offline when all the clips are replaced with a red warning screen stating as much. It's now time to link the clips on the timeline with the original 4K footage.



8 Link the files

Right-click on the clips again and this time select Link Media. In the pop-up box, click on Locate and in the next window navigate to the folder containing the 4K files. Adobe Premiere is intelligent enough to look for the missing files by matching the file names to the name of the proxy files. Simply click OK.



9 Final 4K video footage

All the video files should now be the 4K originals. If you need to make any colour adjustments do so now, as you should always do this to the original footage. This shouldn't be too intensive a task as you only preview the effects on an individual frame at a time. Finally, all that's left to do is export at 4K.

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Photography by Tony Hurst

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The Nikon Model One, with 'MIOJ' (Made in Occupied Japan) engraved on the baseplate, was the very first Nikon camera. However, it was only in production from March 1948 to August 1949; it had no flash synch and came with either a 50mm f/3.5 or f/2 Nikkor lens in a collapsible mount. The decision to use a 24 x 32 format turned out to be a mistake as it made their camera incompatible with automated Kodak slide-copying equipment. Only a very few Nikon Model Ones made their way to the USA although some were sold to Occupation troops via the 'PX' shops. According to leading expert Robert Rotoloni, the probable number of Nikon Model One cameras which were sold to the public is approximately 450. In August 1949 the Nikon Model one was replaced by a second model that corrected the format, known as the Nikon M.



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In the family

We take a look at the international winners of the EISA Maestro competition 2015

Family is a theme we can all relate to. In fact, it's probably the most universal theme we have. It's with that in mind that the EISA Maestro competition 2015 asked photographers to submit five to eight images exploring the idea of family and what it means to them. The results of the international competition are now in and we can reveal the top three. Each of the finalists' projects dealt with the idea of family in unique and intensely personal

ways. Tatiana Antonuk from Russia came out on top and takes home €1,500 and the EISA Photo Maestro 2015 trophy. In second place we have Marrku Pajunen from Finland who wins €1,000 and the trophy, and finally Bertil van Beek from the Netherlands takes third place and wins €750 and the trophy. All three winners will be invited to Berlin, Germany, for the official EISA Awards ceremony. For more information on EISA and the competition visit www.eisa.eu.



1st Tatiana Antonuk Russia



TATIANA Antonuk claims first place with her intriguing conceptual portraits exploring the traits we inherit from our family.

'It's amazing how similar we are to those who brought us up, and not just outwardly,' says Tatiana. 'We express our ideas with their words. We use their gestures. We have the same habits, inclinations and drawbacks. We often do everything in our power to dissociate ourselves from this likeness, but in such moments it shows up even stronger.'

'I'm in the same situation. I have been brought up by my mother, father and grandmother. These people are my nearest and dearest. They have done their utmost to make me grow up a good person. But I was not always very happy with their world outlook and lifestyle. I often said both to them and to myself that I was different, and my life would be different from theirs. However, with the years I notice more and more often how everything they put into my personality shows up stronger and brighter. I try to get rid of some habits and inclinations that they inculcated in me, but I get them back again every time. I don't want to think and talk as they



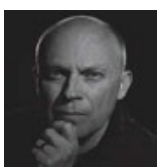


taught me, but nevertheless I continue doing that. I try to struggle against them, but in doing so I struggle against myself and always lose, because the struggle against nature is doomed to failure.

'I think I'm not the only one. I know many people who quarrel, argue and contradict those who put heart and soul into their upbringing – their parents and grandparents. I consciously search for such people who wrestle with themselves in the person of their kin.'



2nd Markku Pajunen, Finland



IN SECOND place we have Marrku Pajunen's light-hearted and irreverent look at what it means for a child to suddenly find themselves in the company of a sibling.

'My trademark is humour – although this set of images takes it to an extreme,' says Marrku. 'I always produce my photography with a small smile on my face. I also very much enjoy digital image adjusting and manipulation. It makes everything possible!'

'This compilation of images was born out of my thoughts about a situation of my own life. Our older child was finding it difficult to accept the newborn baby, and she sometimes even treated her little brother quite roughly. In the images, I've visualised the big sister's thoughts, but exaggerated them hugely. Children at this age cannot concentrate on anything for a long time, and guiding them precisely is almost impossible. However, the big sister is used to posing for the camera. In fact, I'd go so far as to say she loves it. I managed



to make her to do what I had in mind by making it feel like she was playing a game. I also greatly appreciate my wife's help as a shooting assistant. For this project I used one to three compact flashes with a softbox on the main light. The camera was a Sony Alpha 99 with a Sony Vario-Sonnar T* 24-70mm f/2.8 ZA SSM lens.'





3rd Bertil van Beek, The Netherlands



WE'VE SEEN the more humorous side of family life in the previous project, but here we find something intensely personal. Bertil's project is deeply affecting and deals with the serious issue of what it's like to lose a baby so early in their life. Bertil's striking black & white images are undoubtedly heart-rending, but they are also notable for their sensitivity in the face of such a harrowing event.

'Out of the blue came a phone call from my friend and fellow photographer, Hans,' says Bertil. "It's not going to end well for Roxanne..." he said. His grandchild, a child everyone was looking forward to so very much, was born after just 24 weeks. The Neonatal Department of the hospital did everything they could, but within less than a month it became clear that Roxanne wasn't going to make it. Her parents Charlotte and Sebastiaan asked me to document the final hours of her all-too-short life. I felt honoured by this request and I didn't hesitate for a single moment.

'At the Department I asked everyone present to ignore me as much as possible. "Don't think, just keep looking and taking pictures," I told myself. And I did, during the hours that followed. It resulted in a series of 50 black & white pictures, which I look upon afterwards as my best photojournalism: brutal and heart-rending, and enormously intimate, tender and affectionate all at once. When my pictures were shown on a large screen a few days later during Roxanne's funeral, I couldn't hold back my tears – and I wasn't the only one. It's at moments like these that you realise how great the impact of your pictures can be.

'What enabled me to take this series of photographs was the trust the young parents put in me, as a photographer and as a human being. I am extremely grateful for that.

'On 24 April this year Charlotte and Sebastiaan welcomed their second daughter, Alexis.'





Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

Intensifying the colour

I HAVE absolutely no idea what the symbolism of the two performers in this photograph represents, but it livens up this wedding shot. Wedding photographers are always faced with the problem of how to balance the exposure of a white dress with dark suits, so it's odd that they've been more resistant than most to the benefits of shooting raw and the ability to recover fine detail in the

shadows and highlights. This image was shot by Jevgenijs Scolokovs as a JPEG using fill-in flash to soften the scenic contrast. However, it's still not possible to retrieve any of the fine detail in the bride's dress, but we can do something about the shadows. The original Jevgenijs sent us was converted to black & white, but I thought it would be a good idea to change it back to colour and enrich it.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER



BEFORE



1 Increase overall contrast

In the Basic panel I applied the adjustments shown here to increase contrast, which also happened to boost colour saturation. I set the Contrast slider to +30. Meanwhile, in the HSL panel, I darkened the blue luminance slider slightly to make the sky a deeper blue.



2 Localised adjustments

Next, I selected the Adjustment brush and with a combination of increased Exposure and increased Shadows, applied a localised adjustment to lighten the suits' shadows. I also applied a separate adjustment to darken the highlights on the bride's dress.



3 Graduated filter

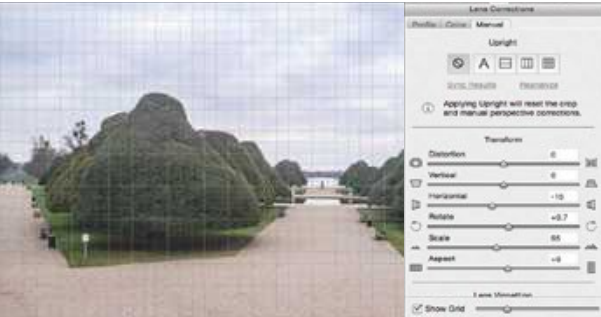
I then selected the Graduated Filter tool and added darkening Graduated Filter adjustments either side of the picture and to the bottom. I also edited this using the Brush Edit tool to remove the effect from beneath the subjects' feet. Lastly, I added a darkening vignette.



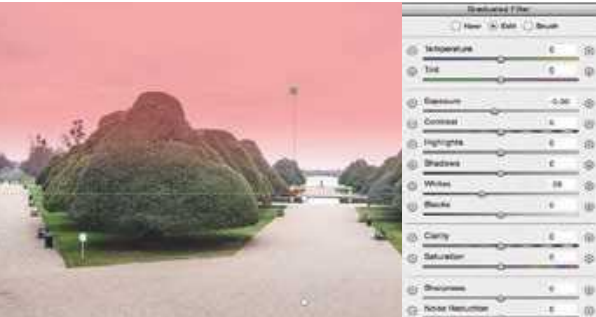
Creating a **high-key contrast** effect

THIS photograph by Piero Serra was also shot as a JPEG. It's about a stop underexposed, but that allowed plenty of room to lighten using the Exposure slider and fine-tune the tone settings to achieve the high-key version you see here. The treatment I applied was inspired by the edited version Piero sent in. I wanted to match what he'd done, but also make use of the Lens

Corrections panel to get the photo looking more symmetrical. The final version reminds me of the old days in the darkroom, watching an image emerge. That often encouraged you to see your photos differently and to try out different printing methods. There's a lot to be said for those moments when film photography inspired you to think differently.



1 Apply lens corrections
Clearly it was necessary to visit the Basic panel first to lighten the original image, but it was also important to go to the Lens Corrections panel. There I applied the Manual adjustments shown here to perfectly align the horizon, and also to tweak the Horizontal slider to obtain near perfect symmetry – which I was able to check with the help of the grid overlay.



2 Darken the sky
I then selected the Graduated Filter and applied a filter adjustment to darken the sky slightly using a negative Exposure and negative Whites setting. I also added a second Graduated Filter to darken the bottom of the photo. These subtle adjustments were all made with the goal in mind of helping to focus more attention on the trees.



3 Convert to black & white
I then converted the image to black & white. It's important to note that I adjusted the Grayscale Mix sliders to set the Yellows and Greens to +100. This lightened the trees considerably relative to all the other colours in the original scene. I followed this by applying a Split Tone adjustment to add a gentle sepia colouring effect to the photograph.

Grayscale Mix adjustments

CAMERA Raw has an HSL/Grayscale panel, while in Lightroom it's called the HSL/Color/B&W panel. Despite the different naming, both offer identical controls for editing the hue, saturation and luminance of a colour scene, and provide

Grayscale Mix/Black & White Mix controls for adjusting the tonal brightness of the original colours in a scene when applying a black & white conversion. These sliders give you a lot of control over the appearance of the final black & white image. Once you appreciate

the power of these sliders for manipulating the tonal mix from a colour original, you'll appreciate how useful it is to capture all your originals in colour, rather than shoot black & white in JPEG mode, or use a camera that has a fixed monochrome sensor.



Accessories

Useful gadgets to enhance your photography, from phones to filters...

Hähnel Tuff TTL flash trigger

£99 • www.hahnel.ie

Callum McInerney-Riley tests the Hähnel Tuff TTL, a rugged and affordable TTL metering flash trigger for both Canon and Nikon cameras

At a glance

- Rugged design with rubber cases
- Available for both Canon and Nikon cameras
- Takes AA batteries

HÄHNEL Tuff TTL wireless triggers were released back in 2012, but they are still very well regarded as reliable off-camera flash-triggering kits. This particular kit comes as a pair, comprising a transmitter and a receiver, and is available in Canon or Nikon fit. The receiver attaches to a flashgun and the transmitter attaches to the camera's shoe. When the shutter is pressed, the transmitter sends an ISM 2.4GHz wireless signal to the receiver that can fire

the flash from a distance of up to 200 metres. The real highlight, though, is that the flash trigger works with TTL metering. This means the flash sends a small pre-flash, calculates how much power output is required with your chosen camera settings, and then meters it accordingly. TTL metering is invaluable in situations where your subject is moving, a shot needs to be taken quickly or there's no time to set a manually determined flash power output. I often rely on it for candid photos at weddings when it's dark, or if it's hard to shoot with ambient light.

Rubber covers

There are removable covers surrounding the trigger set to further protect the rugged design from damage.

Mini USB

It's possible to supply external power to the Tuff TTL Trigger via Mini USB, although the rubber covers need to be removed to access the port.



The Hähnel Tuff TTL's high-speed sync mode helps capture fast-moving action

ALSO CONSIDER

Phottix Odin TTL Flash trigger set

£240, www.phottix.com

This trigger set allows users to run multiple off-camera flashes on different groups and channels. The system can be used in manual or with TTL metering. The transmitter also lets users individually configure the lighting set-up, including adjusting exposure compensation for TTL flashguns.



PocketWizard Mini Flex and AC3 kit

Price £450, www.pocketwizard.com

Often the flash trigger of choice for many professional photographers, the PocketWizard kit works manually or TTL, with the option to adjust $\pm 3\text{EV}$ using the AC3 accessory. However, it comes at a steep price.



**Amateur
Photographer
Testbench
Recommended**
★★★★

AA batteries

The transmitter and receiver use two AA batteries each.

The large button on the front of the transmitter tests the flash, while one below it allows users to switch between normal high-speed sync and second-curtain sync modes. High-speed sync ensures the flash fires at shutter speeds up to 1/8,000sec for capturing action. Second-curtain sync allows the flash to fire at the end of an exposure, ideal for capturing ambient light while using flash. The bottom of the receiver features a 1/4in tripod thread, but if you have a shoe-mounting flash modifier you'll need to buy a tripod-to-shoe adapter.

Verdict

I was disappointed that the Hähnel Tuff TTL comes without an included shoe adapter, as it makes pairing it with shoe-mounted softboxes rather difficult. There's also no functionality to adjust exposure compensation on the remote. However, it is exceptionally good value for money, well built and gives consistently good results in use without any misfiring issues.

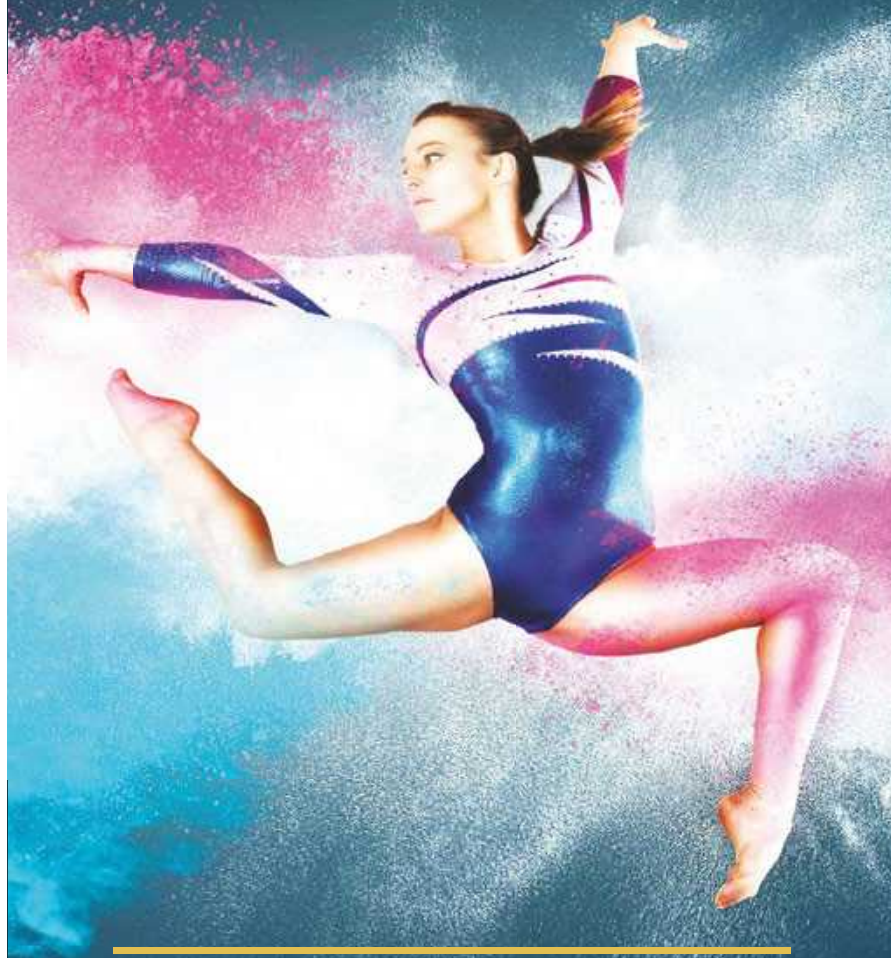
Cactus V6 Transceiver and Receiver

£50 each, www.cactus-image.com

Although these triggers don't feature TTL metering, the Cactus V6 can be used to fire off-camera flashes and change the power setting from another V6 unit. As an added bonus, they can handily also be used on any camera using any type of flash.



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Monitors for photo editing

A good monitor is one of the most important investments you can make for your photo-editing workstation, says **Ed Chester**



A good-quality, well-calibrated monitor is a vital tool for any budding photographer, as it can make the difference between nice snapshots and truly professional-quality images. As well as ensuring that your photos look their best both on-screen and when printed, the right choice of display can also make your editing time quicker and easier.

For the most part you get what you pay for, but there are bargains to be had, especially if you're willing to compromise.

Considerations

The first consideration is the type of LCD panel the monitor has. The most basic type of LCD panel is usually called a TN panel and these have poor viewing angles. This can ruin the perceived uniformity of colour, contrast and brightness, destroying image quality.

You can get decent TN LCD panels – they're ideal for gaming because they have the fastest response times – but for image editing a move to a better panel type is the first box you'll want to tick. A number of alternatives are available. The most common is IPS, but there's also Samsung's PLS, as well as MVA and PVA.

The next things to consider are all the physical extras. A stand with full ergonomic adjustment (height, pivot and rotation) will be more expensive, but it makes things much easier when you use the monitor. A monitor that pivots also helps when it comes to plugging in the cables.

Then there's connectivity to consider. A basic model may only have one or two connections, whereas top-end models will offer multiple points, allowing you to connect several computers or other hardware such as games consoles. Some monitors offer built-in USB hubs and memory card readers, while the very best even have built-in colorimeters for easy calibration.

Talking of colorimeters, as soon as you're paying much more than £500 for a monitor and you're getting serious about your image editing, get yourself a colorimeter. A decent one can be picked up for £100–£200.

Image quality

Of course, the final consideration is overall image quality, which has

ANATOMY OF A MONITOR



TYPES OF LCD PANEL

TN (twisted nematic)

TN is the most common type, but is not suitable for photo work due to colour shifts at different viewing angles.

IPS (in-plane switching)

This gives more accurate colour at larger viewing angles, but at a higher price and slower refresh rate.

PLS (plane to line switching)

PLS is similar technology to IPS, but is developed by Samsung and allows wider viewing angles.

dozens of factors, but we'll try to keep it simple.

First is image uniformity. A good LCD panel will solve the viewing angles aspect of uniformity, but then there's also backlight evenness. Ever wondered why pro-level monitors are so thick? It's because they use a more robust backlight to ensure that the monitor is the same brightness around the edges as in the middle. Top-level monitors will have brightness variance of less than 1%, whereas a basic model may vary by as much as 15%.

Next is the question of how many colours the monitor can display – the colour space coverage. If you only work on computers, you just need to worry about sRGB coverage and should look for coverage as close as possible to 100%. Cheaper monitors can drop to as low as 60%. For print work you'll want one that also covers as much as possible of the Adobe RGB space.

Then there's Delta E, which is the measure of how fine a gradation of colour the monitor can display. Anything below a

Delta E of 1 is exceptional, 2–3 is OK and above 4 is fairly poor.

You'll also want a monitor with contrast that pushes towards 1000:1 and has a colour temperature of around 6,500K, although the latter is something that can be changed in calibration.

Our top five monitors for photographers

Taking all these factors into account, we've picked five of the best monitors for photographers, from just under £200 to nearly £1,700.



Dell UltraSharp UP3214Q

- £1,679
- www.dell.co.uk

A good all-rounder, but the Dell is let down by colour accuracy

IF YOU'RE after the ultimate all-round monitor, then the Dell UP3214Q is as desirable an upgrade as you'll find.

Sporting a 4K, 3840x2160-pixel resolution, this massive 32in monitor offers a vast viewing area that's at a pixel size usable for normal desktop work as well as image editing.

It also has a full raft of ergonomic adjustments incorporated into the sleek stand, although there isn't a VESA mount, which is a shame for such an expensive machine.

Although we would have hoped for two display ports at this price, connectivity is otherwise decent and there's a built-in USB hub and memory card reader.

However, all these features wouldn't justify such a high price were they not backed up by excellent image quality, and largely the Dell UP3214Q delivers. There's 99% Adobe colour space coverage along with 99.5% sRGB, and in our tests it delivered a spot-on colour temperature of 6,448K with an average Delta E of just 1.10. It has decent contrast of 914:1 and reasonable brightness uniformity, with a maximum deviation of 13%.

However, point uniformity is poor in the top right corner, where it veers off by nearly 10%. Combined with a few other slips in overall colour accuracy, this monitor doesn't quite cut it for the price.

Data file

Resolution
4K, 3840x2160

Panel type IPS

Aspect ratio
Widescreen (16:9)

Key connections
1 HDMI connector,
1 Mini DisplayPort,
1 DisplayPort, 5 USB
ports, 1 card reader

Screen size 32in

Weight 9.22kg
(panel only)

Dimensions
444.6x749.9x51.5mm
(without stand)

**Amateur
Photographer
Testbench
Recommended**
★★★★★

'Excellent image quality helps justify the Dell UP3214Q's high price'



Eizo ColorEdge CG277

- £1,190
- www.eizo.co.uk

The CG277 is the clear choice for professional image editing

IF ULTIMATE image quality is your main criterion, look no further than the Eizo CG277.

This is a 27in model with a 2560x1440-pixel resolution and a host of excellent features, including image quality that has been cranked up to 11. It will cover 99% of Adobe colour space, has a 10-bit colour display with a 16-bit LUT for the ultimate in colour accuracy and there's a built-in calibration sensor.

This all adds up to the finest monitor you can buy when it comes to accuracy. When calibrated we achieved a colour temperature of 6,547K, contrast of 832:1 and an incredibly low Delta E of 0.68.

The CG277 has almost perfect uniformity – there's a reason this monitor is so thick – with a maximum white point deviation of 1.6% and maximum luminance deviation of 9.4%, and in fact that score is the outlier with the average deviation just 1.5%. It really is exceptional.

What's more, this monitor includes a shading hood that supports both landscape and portrait orientations, and it offers a full complement of ergonomic adjustments. It really is the ultimate monitor for professional image manipulation. All this comes at quite a high price, though, and for the vast majority of home users its capabilities might be overkill.

Data file

Resolution
2560x1440

Panel type IPS

Aspect ratio
Widescreen (16:9)

Key connections
DVI-D 24 pin,
DisplayPort, HDMI,
2 USB ports

Screen size 27in

Weight 12.8kg
(with hood)

Dimensions
646x576.5x281.5mm
(without stand)

**Amateur
Photographer
Testbench
Recommended**
★★★★★

'The Eizo CG277 is the finest monitor you can buy when it comes to accuracy'



NEC MultiSync EA244UHD

- £805
- www.nec-display-solutions.com

The NEC EA244UHD is one of the finest monitors for image quality

ARE YOU tempted by Apple's super-sharp Retina displays, but want the utmost in image quality? Then the EA244UHD is for you.

Packed into its 24in panel are a whopping 3840x2160 pixels, making for a massive 185 pixels per inch. You'll probably not want to browse the desktop at this resolution, but when editing images it's a huge bonus to be able to fit so much on-screen.

This resolution is combined with exceptional image quality, although to get the best out of it you'll want to invest in a colorimeter, as out-of-the-box performance isn't all that great.

With the right tweaks, though, it's a superb display. A Delta E of just 0.8 leads the charge, while we managed to get the colour temperature to 6,593K. Contrast is a fairly modest 705:1, which makes this a little less suited to entertainment uses but is still enough for accurate image editing.

This is also one of the most uniform monitors we've seen. Brightness never deviates by more than 8% and colour deviation never by more than a Delta E of 2.

The upshot is that the NEC 244UHD is among the finest monitors we've reviewed when it comes to image quality.

Add in the fact that it boasts all the extra features you could hope for, and it actually comes out looking like a bargain – despite its high price.

Data file

Resolution
4K, 3840x2160

Panel type IPS

Aspect ratio
Widescreen (16:9)

Key connections
2 DisplayPorts,
HDMI, HDMI/MHL,
2 DVI-D Single Link,
4 USB ports

Screen size 24in

Weight 5kg
(panel only)

Dimensions
558.2x334.3x72mm
(without stand)

**Amateur
Photographer
Testbench
GOLD**
★★★★★

'The NEC EA244UHD's high resolution makes for a massive 185 pixels per inch'



Samsung S24D590PL

- £160
- www.samsung.com/uk

Good specs ensure this Samsung monitor is great value for money

DECENT image quality needn't cost the earth, and this great all-round monitor is the ideal first step up from an entry-level model. With a 24in Samsung PLS panel sporting a 1920x1080-pixel resolution, it offers good viewing angles and an ample size and resolution, while retaining good image quality.

In fact, for the money, image quality is exceptional. Out of the box, the colour temperature is almost ideal at 6,559K, while contrast hits a whopping 1,227:1. Turn off the HDMI Black Level setting and it will deliver a reasonable Delta E of 3.26, too. The 92.6% coverage of sRGB colour space is also good for such a reasonably priced monitor. Overall backlight and colour uniformity are perfectly acceptable too.

At this price, however, it comes as no surprise that you may miss out on a few extras. For example, the ergonomic adjustment is limited to just tilt and there are no extras such as speakers or a VESA mount. Connectivity is also limited to two HDMI and VGA ports, with no DisplayPort or DVI.

Completing the overall positive impression, though, is the styling. It is all-plastic but the faux-metal effect works well, and the slimness of the display and elegance of the stand make for a really tidy addition to any desktop.

Data file

Resolution
1920x1080

Panel type PLS

Aspect ratio
Widescreen (16:9)

Key connections
2 HDMI, 2 VGA

Screen size 24in

Weight 3.4kg
(panel only)

Dimensions
541.8x344.9x58.5mm
(without stand)

Amateur Photographer Testbench
Good Value
★★★★★

‘For the money, the Samsung S24D590PL’s image quality is exceptional’



Viewsonic VP2772

- £515
- www.viewsoniceurope.com/uk

The Viewsonic’s excellent features are the best choice for home users

TAKING a step up in size, resolution and features, the Viewsonic VP2772 offers an ideal balance of true enthusiast features and affordability.

The 27in IPS panel with its 2560x1440-pixel resolution offers more screen space than a 24in model, making manipulation of images and desktop navigation quicker and easier.

It also delivers on the image-quality front. Straight out of the box it's not great, but switch to sRGB mode and you'll get a spot-on 6,564K colour temperature, very good Delta E, 96.7% sRGB coverage and 94% Adobe RGB coverage.

It's not perfect, though, with backlight and colour uniformity being only middling with up to a 14% drop in brightness and a 5% shift in colour temperature as you move away from the middle. It is absolutely adequate for more amateur use, but not quite the model professionals will be after.

Nonetheless, this is countered by a host of features with a full complement of height, pivot, tilt and rotational adjustment. There's also a VESA mount for a mounting arm and connectivity is excellent, plus there's a built-in USB hub.

For its price, this is the ultimate choice for home users wanting a complete all-round upgrade.

Data file

Resolution
2560x1440

Panel type IPS

Aspect ratio
Widescreen (16:9)

Key connections
1 DVI, 1 HDMI,
1 DisplayPort,
1 Mini DisplayPort,
4 USB ports

Screen size 27in

Weight 5.5kg
(panel only)

Dimensions
642.7x381.7x56mm
(without stand)

Amateur Photographer Testbench
GOLD
★★★★★

‘The VP2772 offers an ideal balance of enthusiast features and affordability’



Verdict

ALL THE monitors we've tested offer great performance, proving that a good editing station needn't cost the earth. As such, if you're after a basic upgrade from an inexpensive TN monitor then the Samsung S24D590PL is a great entry-level option. It gives excellent image quality with only a few relatively minor compromises considering its bargain price tag.

There is quite a leap in price with the rest of our picks, but that's the nature of buying a high-quality monitor that also offers ergonomic adjustment and extra features.

The NEC EA244UHD, for instance, adds in the highly desirable leap to a 4K resolution and backs it up with excellent image quality. It also adds all the connectivity you could possibly need and that's why it costs over £800.

If you're after the ultimate, though, then the Eizo CG277 takes the crown for pure image quality, making it the clear choice for enthusiast photographers looking to push their editing setup to truly professional levels. On the flipside, the Dell UltraSharp UP3214Q is the upgrade any home user would lust after, with its 4K resolution and huge 32in display, even if it doesn't quite offer the best of the best in image quality. But with price tags exceeding £1,000, both will be overkill for most users.

Taking the overall title in our opinion, though, is the Viewsonic VP2772. It offers the ideal balance of size and resolution, and packs in masses of features with its full range of ergonomic adjustments and connectivity. This, combined with image quality that's more than ample for most home users and a reasonable asking price, makes it our choice for the best monitor available for amateur photographers.

If you want to **shoot video with your DSLR** but don't know where to start, then **www.thevideomode.com** is the place to head for expert advice

THE VIDEO MODE

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Canon

ALMOST every new digital camera has the ability to record video footage, but for many photographers the transition from stills to moving images can be a daunting one. What exactly do all those recording formats mean? How do you set up the shutter speed for video? How do you focus the lens? What about recording sound? There are so many questions, and all of them need answering.

Thankfully, help is at hand from The Video Mode, a new website from the publishers of *Amateur Photographer* and *What Digital Camera*. The site offers comprehensive advice on shooting video – with tips ranging from the basics you need to know when starting out, to more advanced questions on shooting raw video footage. Plus, it'll feature insights and techniques from leading videographers, as well as camera and equipment reviews. Basically, The Video Mode has everything you need to help you get started recording video with your digital camera.

Shutter speeds and ND filters

When shooting stills, you can shoot at any shutter speed you like – or at least whatever shutter speed is appropriate for the effect you're aiming for and the environment you're working in. You can capture images right up to 1/8,000sec (if your camera has that function) right down to long exposures lasting a number of seconds. However, with video you're limited to a single shutter speed while recording, and that shutter speed depends on the frame rate you're shooting at. Most of the time this will be either 24 or 25 frames per second (fps), and because of the '180° shutter-angle rule', which goes back to shooting on film, your shutter speed should be double your frame rate.

For example, when shooting at 25fps, your shutter speed should be 1/50sec. If your

camera can shoot at 50 or 60fps, your shutter speed should be 1/100sec or 1/125sec. The reason for implementing this 180° rule is that it helps to record video that contains natural movement.

If the shutter speed is too slow you'll get blurred movement, while if you shoot at a shutter speed that's too high the people's movements in your scene will look robotic or as if they were recorded in stop motion. Sticking to the 180° rule will give you the most natural movement.

Having to stick with a fixed shutter speed can feel limiting for those of us who are experienced in stills photography. If you're outdoors shooting at 1/50sec, at your lowest ISO and you want to use a wide aperture, you'll often find that the scene is overexposed. The natural tendency for a photographer is to increase the shutter speed, but because we can't do that when shooting video we instead have to use ND filters to reduce the amount of light entering through the lens.

For more about using ND

ND filters reduce light entering the lens, when you can't increase shutter speeds



filters with video, visit **www.thevideomode.com/filters**

Recording sound

Unless you're planning to record a silent movie, audio recording and quality are some of the most vital components in the video-making process. No matter how good your pictures are, weak audio will make your efforts seem amateurish. In fact, great audio can disguise poor visuals.

Most cameras have a tiny microphone built in and these are fine for home videos and candid video recording, but built-in microphones aren't much good if you want to produce videos of a high standard.

Built-in mics are small and omnidirectional, which means they pick up sound from all around them. They're also very susceptible to the noise from wind. To improve the quality of



www.thevideomode.com

your audio, it's best to use external microphone options, and to use a good pair of headphones to monitor the sound you're recording. There are many different types of microphones available, and which you use will depend on what you are recording.

Watch our video



External microphones can help improve your sound quality

demonstration of the different microphones that are available for recording audio at www.thevideomode.com/audio

Keep it steady

A wobbly camera is annoying – not to mention amateurish – to watch, so keep the camera steady while filming. Use a tripod or monopod for shots that are fixed, while for roaming shots try to shorten the camera strap and pull it taut against the back of your neck, or shorten a monopod and keep it attached to act as a counterweight.

Although image stabilisation does a satisfactory job in some cameras and lenses, a device specifically designed to keep footage smooth and steady is a far better option. These can range in price from £20 shoulder rigs or stabilisation devices to equipments that costs thousands of pounds.

To read our reviews of video accessories, visit www.thevideomode.com/equipment



AFOY

Amateur Filmmaker of the Year competition



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To coincide with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFOY) competition. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total. The competition is split into three rounds, each with its unique theme: Nature, Time and Love (see below).

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

For your chance to win some fantastic prizes worth more than £10,000, and details of how to enter, visit www.thevideomode.com/afoy



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85mm f1.8	£349
105mm f2.8 VR Micro	£619
300mm f4 PF VR	£1639
300mm f2.8 VR II	£3999
14-24mm f2.8	£1315
18-35mm f3.5-5.6	£519
24-70mm f2.8	£1199
24-85mm f3.5-4.5 VR	£359
70-300mm VR	£406
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The flip-up screen is particularly useful for low-angled shooting and can help give your images extra impact



Panasonic Lumix DMC-FZ330

The **Panasonic Lumix DMC-FZ330** has plenty of useful features, including a 4K photo mode and water-resistant sealing. **Audley Jarvis** finds out how it performs in use

Superzoom/bridge cameras are a popular option for photographers looking for the flexibility of an 'all-in-one' camera that offers an extended focal range, advanced controls and a wealth of useful shooting features. Panasonic's FZ range is well established within this genre and the FZ330 is the successor to the FZ200 from 2012.

Features

At first glance, the Panasonic Lumix DMC-FZ330 appears to retain many of the core components found inside the FZ200. For example, it employs the same 1/2.3in, 12.1-million-pixel Live MOS sensor, and the same 24x Leica DC Vario-Elmarit optical zoom that provides the

35mm equivalent of 25–600mm along with a constant maximum aperture of f/2.8. The FZ330 does, however, benefit from an improved version of Panasonic's Venus Engine image processor. The faster processor is actually a key upgrade that enables the FZ330 to deliver a range of features not found on the FZ200.

Chief among these is the ability to capture 4K/UHD video (3840x2160 pixels) at either 25fps or 24fps in MP4 format, along with a generous range of 1080p full HD, 720p HD and 640x480 VGA capture options in both the direct-to-HDTV AVCHD format and more computer-friendly MP4 format. High-speed video recording options of 100fps at 720p HD and 200fps at VGA

quality are also provided. In addition to 4K video capture, the FZ330 comes equipped with Panasonic's innovative 4K photo mode technology that allows you to capture bursts of 8MP still images in a variety of ways. There are three options to choose from: 4K burst captures 8MP still images at 30fps for as long as the shutter button is held down, with just under 30mins total recording time available; 4K burst S/S (start/stop) mode also shoots at 30fps, but enables you to take your finger off the shutter button while images are being recorded, with a second press terminating the capture process; and 4K pre-burst mode makes use of the camera's internal memory buffer to capture 30 frames



Data file

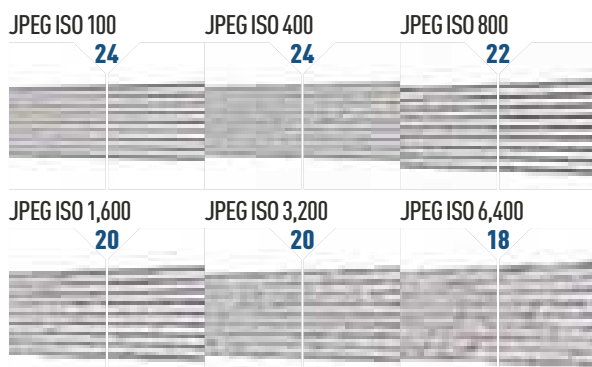
Panasonic Lumix DMC-FZ330

Price	£499
Sensor	1/2.3in, 12.1-million-pixel High Sensitivity MOS
Output size	4000x3000 pixels
Lens	25–600mm f/2.8 Leica DC Vario-Elmarit
Shutter speeds	60–1/4,000sec (1–1/16,000sec electronic shutter)
ISO	100–6,400
Exposure compensation	±3EV in 1/3EV steps
Drive mode	12fps continuous shooting (60fps in AF-S Super High)
LCD	3in vari-angle LCD with 1.04 million dots
Viewfinder	0.39in with 1.44 million dots
Video	4K (3840x2160), full HD (1920x1080), HD (2080x720), VGA (640x480)
Memory card	SD, SDHC, SDXC
Power	DMW-BLC12E (up to 380 shots)
Dimensions	131.6x91.5x117.1mm
Weight	691g (with battery and card)

Panasonic FZ330

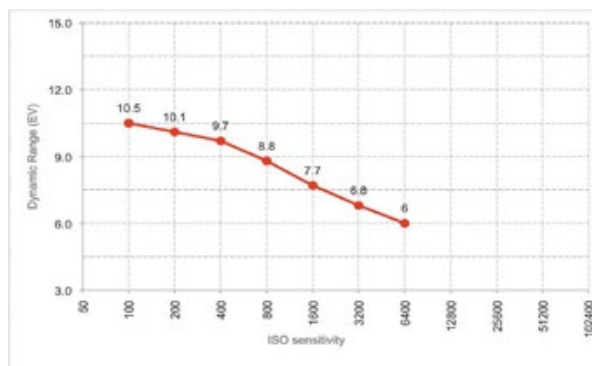
Resolution

Our resolution chart results reveal that the FZ330 resolves 2,400l/ph at ISO 100, dropping to 2,200l/ph at ISO 800. These resolution figures are fairly low, but they're in keeping with the level of detail we'd expect to be recorded by a 1/2.3in sensor. At ISO 1,600 the sensor resolves 2,000l/ph, but there's another drop at ISO 6,400 where 1,800l/ph is recorded.



Dynamic range

The FZ330 is let down a little by its dynamic range performance. The 10.5EV readout at ISO 100 is no match for the 12.2EV result recorded by the Lumix FZ1000 – a model that benefits from a larger 1in sensor – although it's reasonable enough for a 1/2.3in sensor. Pushing to ISO 3,200 and ISO 6,400 sees the figure drop to 6.8EV and 6EV respectively.



Noise

The noise-reduction that's automatically applied to JPEGs has the effect of smoothing out the finest details, so we'd advise FZ330 users to shoot in raw for the best results. A close study of our raw files revealed luminance noise starts to creep into images as early as ISO 200. By the time you reach ISO 800 luminance noise is much more obvious, with ISO 1,600 being the limit we'd happily push to regularly.



from before the shutter button is pressed and a further 30 afterwards for a total of 60 frames. In addition, you can also 'grab' 8MP still images from pre-recorded 4K video footage in playback mode.

The FZ330 also incorporates an electronic shutter that increases shutter speed from the maximum 1/4,000sec available via the mechanical shutter to 1/16,000sec in electronic mode. Sensitivity has been boosted too, with the FZ330 providing a native range of ISO 100–6,400, compared to ISO 100–3,200 on the FZ200. JPEG images can be captured in a choice of three sizes (12MP, 8MP or 3MP), as well as two quality levels (standard or fine) and in a variety of aspect ratios. Raw capture is provided and the recent Adobe Camera Raw 9.1.1 update supports the .RW2 files. Users can process raw images in-camera too, although the options are limited compared to specialist editing applications.

In keeping with its superzoom/bridge camera status, the FZ330 offers a generous range of exposure options, including the PASM quartet of semi and fully manual modes alongside Panasonic's ever-reliable fully automatic iAuto mode and 24 individual scene modes.

Build and handling

Unlike its predecessor, the FZ330 is dustproof and splashproof, which means it can be used with confidence in inclement weather. The general build quality is impressive, with the metal lens barrel and polycarbonate outer shell giving the camera a robust feel in the hand. At 691g with a card and battery, there's a reassuring weight to it too. The ergonomic handgrip provides a secure grip, which is further aided by a sculpted thumb rest on the back of the body. Dials and buttons are plentiful, and are well spaced to prevent accidental selections. In addition to the usual array of direct-access buttons (such as WB, ISO, drive mode and AF/AE lock), the FZ330 features four physical function (Fn) buttons, plus another five Fn buttons on the right-hand side of the touchscreen, all of which can be customised to suit your requirements.

On the back, the 3in, 1.04-million-dot LCD display represents a big upgrade and offers a generous degree of touchscreen control over the camera – something the previous model lacked. The EVF has also received a boost, with resolution up from 1.3 million to 1.44 million dots, and magnification is now 0.7x compared

to 0.46x on the FZ200. While the automatic eye sensor is undoubtedly a welcome addition, one small niggle I found while operating the camera in 1-area autofocus mode was that my nose was prone to moving the autofocus box to the right-hand side of the screen while holding the camera at eye level. Of course, it's possible to reposition the side-hinged vari-angle touchscreen so that it faces inwards to prevent this. Failing that, you can always turn off the touch AF function or switch the entire touchscreen off. Other than this, the FZ330 provides an extremely flexible way of controlling the camera, and for more advanced settings the main in-camera menu offers a comprehensive and neatly signposted set of options and customisations.

Performance

The 24x zoom takes 2.5secs to travel through the entirety of its 25–600mm range, and can be controlled by the zoom switch that encircles the shutter button, or via the secondary zoom toggle on the left-hand side of the lens barrel. Lightly feathering the zoom, it's possible to make very small incremental jumps of 1mm at the wideangle end, although this becomes more difficult at the telephoto end, where the incremental jumps tend to be around ± 10 mm.

Thanks to the speedy new Venus Engine processor, image-processing times are very impressive. Used in single-shot drive mode with a Class 10 SDHC card inserted, it only takes a fraction of a second for the FZ330 to process and write image data to the card. Set to 12fps high continuous mode, it's possible to capture 100–130 frames before the buffer fills and the camera begins to slow down.

Autofocus performance is similarly quick, with the combination of Panasonic's Light Speed AF and Depth from Defocus technology resulting in claimed focus acquisition times of just 0.09sec. In real-world use, focus-acquisition times are certainly speedy. In good light, focus feels almost instantaneous, while in dimmer conditions the FZ330 still manages to maintain impressive AF speeds. Some focus hunting occurs in extremely dark conditions, though. The FZ330 offers a choice of AF-S, AF-C and AFF modes, with the latter designed to adjust focus to compensate for unexpected movements. For more erratic subjects, the subject-tracking AF mode works well, while face and eye-detection AF modes are also provided.



The FZ330 struggles to preserve highlight detail in extremely bright high-contrast scenes



Panasonic's JPEG processing and noise reduction has a tendency to smudge fine details



Under the right circumstances, the FZ330 produces excellent images and captures vivid colours extremely well, as depicted in this shot of lobelia

Our verdict

THE PANASONIC Lumix DMC-FZ330 is a big upgrade over the FZ200, and has many useful new features. Judged against its main superzoom/bridge camera rivals, there's certainly a lot to like about the new model. First, it handles really well and feels solid enough to survive a few accidental knocks and bumps, with the added bonus of being splashproof for use in wet weather. The addition of touchscreen controls alongside a generous selection of physical buttons adds a good deal of flexibility to its operation too.

While build quality, handling and operation all score highly, image quality is undoubtedly held back from realising its full potential by the small 1/2.3in sensor. However, that's not to say image quality is poor. Under the right circumstances (for example, in plentiful and relatively even light), the FZ330 produces vibrant, eye-catching images that would easily survive being blown up to A4 or (at lower ISO settings) A3 size. When faced with high-contrast scenes, though, the limited dynamic range of the compact-sized sensor does result in clipped highlights and/or dark shadow areas devoid of detail. Similarly, shooting in low light or raising the sensitivity beyond ISO 800 produces images where noise becomes more obvious.

While image sharpness impresses considering the wide focal range provided, the FZ330's 12.1-million-pixel

sensor can struggle with fine detail and produces the 'smudged' effect that is an all-too-common trait of small-sensor compacts. The FZ1000, with its larger 1in sensor, provides far better image quality and is currently only a little more expensive. Ultimately, while the FZ330 handles well and packs in plenty of appealing features to make it an attractive proposition, it can't match the image quality produced by competitors with larger sensors.

For and against

- Good build quality and impressive handling
- Generous range of features
- 4K video recording and 4K photo mode
- Price compared to FZ1000
- Touchscreen can accidentally affect AF-point selection

FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	8/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	7/10
VIEWFINDER/LCD	8/10



Focal points

The Lumix FZ330 offers a range of features designed to be attractive to keen amateurs

Panasonic Image App

The FZ330 comes with built-in Wi-Fi connectivity that enables it to be paired with a smartphone or tablet via Panasonic's Image App (free in Google Play and the Apple App Store). The app can also be used to control the camera remotely.

AF macro/focus

The FZ330 comes with some pretty impressive macro abilities. This includes a minimum focus distance of 1cm in regular macro mode, along with the ability to use the zoom for extreme close-ups in macro zoom mode.



Lens

While the 25-600mm (35mm equivalent) lens of the FZ330 isn't the widest focal range on the market, the constant f/2.8 aperture is a big plus as it allows more light into the camera. This in turn allows the use of faster shutter speeds in low light.

Vari-angle LCD display

The FZ330's side-hinged vari-angle LCD display pulls out from the body by 180° and can be rotated through 270°. In addition to making low-level and overhead shooting easier, it facilitates easier self-portraits.

Manual focus

The manual-focus switch is located to the right of the EVF. Once selected, the camera will display an enlarged box of the focus area on the rear display/EVF, with focus adjusted via the small dial on the side of the lens.



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Developing Kodachrome 25 slide film

Q Some time ago I found a single roll of unexposed Kodachrome 25 slide film. It has been extremely difficult to trace any information about it, but I reckon it must be 40–50 years old. Where can I get this film developed? I have made numerous enquiries, including Kodak, but to no avail. Does anyone at AP know of a company that will develop this film?

Eivind Morten Kjos, Norway

A Unfortunately, Kodachrome film is one of the most high-profile casualties of the digital revolution. Unlike conventional E-6 slide or C-41 negative films, it didn't include the dye couplers used to form a colour image into the emulsion itself. Instead, they were added during the development of the film. Its problem was that this required a unique and extremely complex process, known as K-14, which was mostly done in-house by Kodak. But as film use declined, running these specialist labs became uneconomical, so Kodak sub-contracted the work out elsewhere.

Kodachrome 25 was discontinued in 2002, Kodachrome 64 in 2009 and the last commercial labs capable of processing it – Dwayne's Photo in the US – discontinued its service in December 2010.

Sadly, this means there's not a lot you can do with your film, other than save it as a historical artefact (which it genuinely is). It's never been practical to develop Kodachrome at home, although if you have a look on the internet you'll find recipes for developing it to give black & white negatives. But to be honest, there doesn't seem to be much point.

Andy Westlake

Olympus flash

Q After many years of using Olympus cameras – from the days of the OM-1 and XA to the fabulous E-30 DSLR – I recently got myself up to date and bought an OM-D E-M10. I love its tiny size, but the problem is that the built-in flash is too weak. When I put my trusty FL-50 flash on top, the whole thing is top-heavy and uncomfortable on a the strap, plus I keep on expecting it to fall over whenever I put it down. Can you recommend a smaller flash? I've looked at the FL-600R, but it still seems quite big.

Philip Stevenson

A I appreciate your problem, and it's true that flash units designed for SLRs are usually far too big to balance nicely on mirrorless cameras, but there are quite a few compact options available that would work better with your E-M10. For example, the Metz 36 AF-5 and Nissin Di466 are small, basic and inexpensive units that give extra power and bounce heads for less than £75. However, our favourite at the moment has to be the £170 Nissin i40 'Love Mini', which has a fully articulated head and gives lots of manual control in a tiny, easy-to-use package. Indeed, we like it so much that we gave it our Accessory of the Year award at the 2015 AP Awards.

Another point worth bearing in mind is that your E-M10 is capable of wireless control of remote flashes, using its in-built flash. This doesn't work with the old FL-50, but if you happen to have the newer FL-50R version, then it will. In this case you can set your flash unit to slave mode, place it on a stand and use the camera to fire it. This gets around the imbalance when it's used on top of the camera.

Andy Westlake



Blue flare problem

Q I recently went on a photographer's tour of Antelope Slot Canyon in Arizona, USA. Whereas most of my photos were fine, some where the camera was pointing to the top of the open slot have blue fringing. Some are worse than others.

Once I noticed it, I changed lenses from a Sigma 10–20mm f/1.4–5.6 DC HSM to a Nikon AFS Nikkor 18–200mm DX f/3.5–5.6 G ED VR II, but the issue continued.

The settings for this photo (above left) were 10mm, 1/5sec at f/11, ISO 400 with the Sigma 10–20mm lens on my Nikon D300S. Should I have used a smaller aperture, or is this a sensor or aged camera problem? I realise that the contrast in light is huge between the roof and floor of the canyon. **Adrian**

A This is a flare artefact due to the contrast between the brightest parts of the scene and the shadows. Looking at your exposure parameters, the highlight areas could be overexposed by 5 or 6 stops if the sun is shining on them. However, if you're looking up out of the canyon into the sky, the contrast could be greater, and I suspect this is what is causing the blue flare artefacts. This would explain why it doesn't occur in all the areas where there are clipped highlights next to shaded regions, and also why some of your images are worse than the others. (Notably, some blueish light is striking the canyon wall opposite the affected region).

The fact that you still see it after changing lenses means it's a sensor issue. This also suggests that adjusting the

aperture would have little effect, if any.

This effect can be compensated for in post-processing. I used a quick Hue/Saturation adjustment layer in Photoshop to reduce the saturation of blues and cyans, using a mask to localise the changes to the areas that show fringing. This makes the blue flare essentially invisible.

Andy Westlake



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Michael Paul Smith explains the studio process behind his images of miniature models



© MICHAEL PAUL SMITH

Canon PowerShot SX700

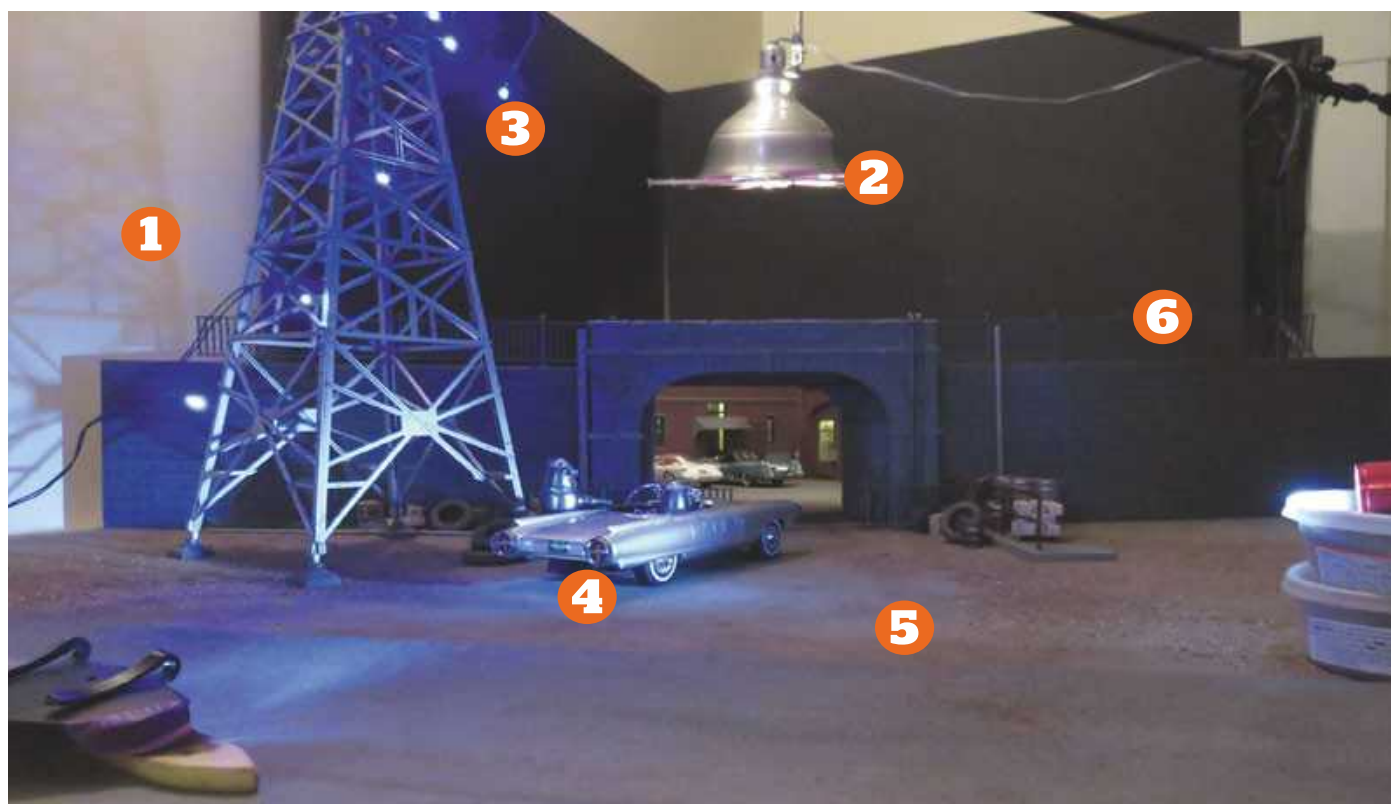
1 I really don't know the technical aspects of photography, so I keep my Canon PowerShot SX700 HS always on automatic. Just pointing and shooting allows me to be more creative behind the lens. Creating realistic scenes using die-cast car models, along with mostly hand-built buildings and details, has been my passion for more than 10 years. It really is still a hobby for me, though.

Odds and ends

2 Because I am totally low tech, I'll use anything I can find to enhance the scene. I use everything, from vacuum-cleaner dirt, baking soda and found objects, to lighting the set with a 40-watt incandescent light bulb, an orange 5-watt Christmas tree bulb and cheap battery-powered LED lights. By mixing the LEDs with the incandescent bulbs, I can obtain a cinematic feel.

Coloured lighting

3 For the tone of the scene, I wanted to create a movie-like set that had the flavour of an old science-fiction film – dramatically lit with different colour lighting to heighten the drama. I also carefully consider the angle I'm going to shoot from. By using a bird's-eye view perspective, it puts the observer in a slightly unreal, dreamlike position.



© MICHAEL PAUL SMITH

Scale models

4 With this particular photograph, entitled 'Dream Car Skunk Works', I have used two different scale models to create a forced perspective scene. The Cadillac Cyclone experimental car in the foreground is 1/18th scale [approximately 13in/33cm long]. The two vehicles in the background are 1/24th scale [7in/17cm long]. The Robby the Robot models are 4in/10cm tall, and to get one of the robots into the car I had to disassemble it and use only the upper part.

Table surface

5 Due to the limited space where I live, my kitchen table or a longer table placed in the hallway quickly becomes my 'studio'. I don't use a tripod. The handheld camera is, for me, the best way to go, because it allows maximum flexibility and more artistic creativity. When I take my models outside to photograph them with real backgrounds, the real magic starts to happen. Sunlight and shadows blur the boundaries between the model and reality.

Filters

6 From the beginning, I vowed never to use Photoshop to import something into the scene. This still stands, although I will remove an unwanted sign or close a gap that might show up on a model. I have experimented with post-production filters and programs such as Alien Skin and DxO to obtain a vintage look. This software mimics every film type that has been developed, from Autochrome to Fujifilm, Kodachrome and Polaroid, to name a few.

Michael Paul Smith has spent the past 25 years creating and photographing 1/24th-scale recreations of everyday scenes from mid-20th century America, ranging from the 1920s to the mid-1960s. You can view his work at www.visitelginpark.com



BLAST FROM THE PAST

Super Paxette IIBL

Ivor Matanle looks at a 35mm rangefinder made in Germany

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This is a really nice camera to use, although the coupled 35mm-135mm lenses are hard to find and expensive to buy when you do.

What's good

The camera is compact, has a high build quality, an excellent coincident-image rangefinder, a quiet Prontor shutter and produces superb-resolution images.

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Professor Newman on...

The delight factor

The delight factor may be an emotional response to a camera, but it's as important as any physical feature

A friend recently told me that he's thinking of buying a Leica Q (see right) as a birthday present to himself. 'Of course,' he said, 'it's a ridiculous camera, but I just want one.' The Leica Q is a 35mm, fixed-lens, full-frame compact. In most ways one can think of, it isn't a ridiculous camera at all. Its fixed 28mm f/1.7 lens can be relied upon to be very good indeed, and it uses a 24-million-pixel, full-frame sensor that should provide very good image quality – although this is not the same sensor as that used in the Leica M. With 10 frames per second capability and all the expected up-to-date features, such as high-definition video, autofocus and a built-in eye-level electronic viewfinder, the Q is a very capable camera.

I suspect that the reason my friend thinks it is 'ridiculous' is the price: the Q costs £2,900 in the UK (although it is a relative bargain here, as unlike almost every other manufacturer Leica seems to have set its prices nearly according to exchange rates, rather than a sterling-to-dollar parity). While that seems a lot, it is a capable camera and most other full-frame cameras with lens would cost a comparable amount, although a fixed as opposed to interchangeable lens is possibly a limitation.

However, for my friend, the Q has a feature that none of the others has, which I would call the 'delight factor'. This is a camera that he covets. The reasons may be irrational – emotional reactions often are – but I would argue that using a camera with the delight factor is at least as important in helping to produce wonderful images as any other feature in



'If the camera doesn't fit with the way you develop and realise photographic ideas, it's not for you'

the specification list.

Some time ago, I led a research project on the use of computerised design methods by people who style cars. The car companies had introduced computer tools, but the car designers either wouldn't use them or, when they were used, they did not produce good results. It turned out that although, according to their specification, the computerised tools did everything the designers needed, they just weren't a good fit with the process by which they expressed their creativity, and

that was a highly individual thing.

I think that a camera is much the same. However good its specification may be, if the camera doesn't fit with the way you develop and realise photographic ideas, it's not for you. Having delight in a camera is at least as important for the individual photographer as any other feature. It's unlikely that the creative juices will flow if you don't get on with your equipment. So, my advice to my friend was, however 'ridiculous' a camera you might think it to be, if it delights you, get it.

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Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer



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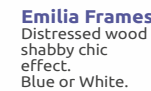
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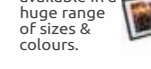
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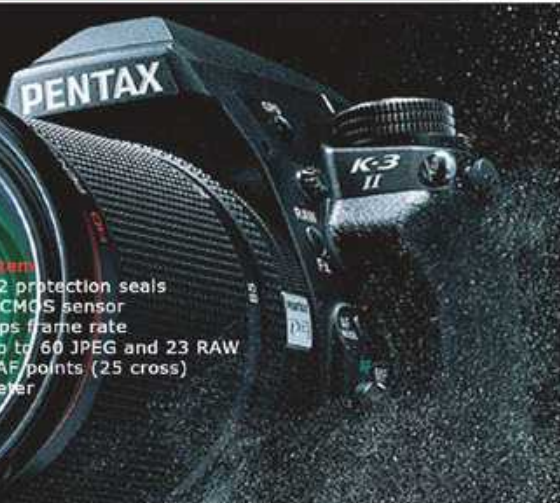
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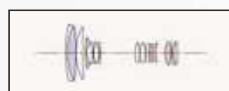
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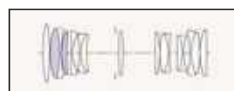
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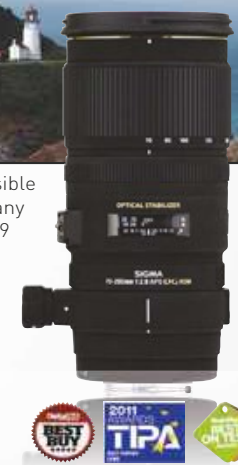
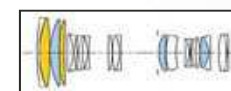
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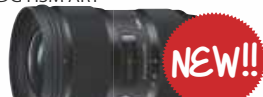


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AE Prism Early.....£79
ME Prism Finder.....£69
Metz SCA 386.....£49
Pro shade S.....£59
Lens Hood 65-80.....£20
SQAI Motorwinder.....£149
Speed grip S.....£69

CANON DIGITAL AF USED
1DX body M- box.....£3799
1DS MKIII body.....£1399
1D MKIV body box.....£2199
1D MKIV body.....£1499
1D MKIII body box.....£799
7D body box.....£399/499
5D MKIII body box.....£1699
5D MKII body box.....£799/999
5D MKI body box.....£399
50D body box.....£299
40D body.....£199
30D body box.....£169
760D M- box.....£549
650D body.....£299
600D body box.....£269
550D body box.....£249
450D body.....£179
400D body.....£129
1100D body box.....£179
BG-E1.....£29
BG-E2 box.....£39
BG-E2N box.....£59
BG-ED3 box.....£39
BG-E5 box.....£49
BG-E6 box.....£119
BG-E7 box.....£99
BG-E8 box.....£79
BG-E16 box.....£169
G12 compact box.....£199

CANON AF USED
EOS 1V HS body box.....£699
EOS 3 + PB-E2.....£239
EOS 3 + BP-E1.....£199
EOS 3.....£149
EOS 1n body.....£129
EOS 3 body.....£129
EOS 5 body.....£39
EOS 300V/650 b/o ea.....£29
EOS 600 body.....£20
8-15 F4 L box.....£749
10-22 F3.5/4.5 U.....£349
15-85 F3.5/4.5 EFS.....£399
17-40 F4 L box.....£449
17-55 F2.8 IS U.....£449
18-55 F3.5/5.6 IS EFS.....£79
18-55 F3.5/5.6 IS STM.....£99
18-55 F3.5/5.6 EFS.....£59
18-135 F3.5/5.6 EFS IS.....£219
24 F2.8 IS USM.....£369
24-70 F2.8 LII M- box.....£1199
24-70 F2.8 LII M.....£699
24-105 F4 L.....£499
28 F1.8 USM box.....£299
28-90 F3.5/5.6.....£79
35-70 F3.5/4.5.....£69

CANON FLASH USED
CP-E3.....£49
SB-E2 bracket.....£119
ST-E3 box.....£199
ST-E2 transmitter.....£89
ML3 non digital.....£69
MT24 EX ringlight.....£499
430EZ non digital.....£39
550EX.....£149
580EX box.....£199
580EX II.....£249
600EX RT box.....£329

CANON MF FD USED
F1N AE + AE motor drive.....£499
F1N AE body.....£399
A1 body.....£79
T90 body box.....£149
T90 body.....£69
28 F2.8 FD.....£49
35-70 F3.5/4.5 FD.....£99
50 F1.4 FD.....£99



Used Canon
400mm f2.8 L IS USM
£3799/£4299

40 F2.8 STM.....£99
50 F1.4 U box.....£219
50 F1.8 MKII.....£149
50 F2.8 mac box.....£149
55-250 F4/5.6 ISII M- box.....£129
60 F2.8 EFS mac.....£249
65 F2.8 MPE M- box.....£699
70-200 F2.8 IS U LII M- box.....£1199
70-200 F4 IS U L.....£399
70-200 F4 U L.....£399
70-300 F4/5.6 L IS U.....£779
75-300 F4/5.6 MKIII.....£89
85 F1.2 L MKII M.....£1279
85 F1.2 L MKI M.....£949
85 F1.8 U box.....£219
100-400 F4.5/5.6 L IS U.....£699/899
135 F2 M- box.....£639
200 F2.8 LII U.....£449
300 F2.8 L IS U.....£2999
300 F4 L IS USM box.....£699
400 F2.8 L IS U.....£3799/4299
400 F5.6 L box.....£699
500 F4 L IS U.....£4299
500 F4 L IS U.....£3799
600 F4 LII IS U box.....£7499
1.4x extender MKII.....£219
2x extender MKII.....£219
Kenko 1.5x conv.....£59
Kenko 1.4x Pro.....£89
Kenko Pro 300 DG 1.4x.....£99
Kenko Pro 300 DG 2x.....£99
Teleplus 2x DG conv.....£89
Kenko ext tube set DG.....£89
Jessops ext tubes.....£69
BP-50.....£20
LC-4 wireless kit.....£89
Angle finder C.....£99
PB-E2 drive.....£99
Tripod mnt adapt A (W).....£59

SIGMA CAF USED
8-15 F4.5/5.6 DC box.....£419
10 F2.8 DC Fisheye.....£319
10-20 F4/5.6 HSM box.....£199
17-70 F2.8/4 DC OS.....£239
HSM.....£239
17-70 F2.8/4.5 DC.....£149
18-35 F1.8 DC M.....£499
18-50 F2.8/4.5 DC OS.....£149
18-50 F3.5/5.6 DC box.....£49
24-70 F2.8 HSM.....£469
24-70 F2.8 EX DG mac.....£349
50 F1.4 EX DC.....£249
70-200 F2.8 DG OS.....£599
70-200 F2.8 EX DG HSM.....£429
105 F2.8 DG OS.....£329
105 F2.8 EX.....£219
120-300 F2.8 EX DG OS box.....£1349
120-300 F2.8 EX DG.....£799
120-400 F4/5.6 DG OS.....£449
150 F2.8 EX DG OS.....£399
150-500 F5.6/6.3 DG OS.....£499
180 F3.5 EX.....£429
600 F8 mirror.....£299
800 F5.6 EX DG box.....£2799
1.4x EX DG conv.....£149
2x EX DG conv.....£149

OTHER CAF USED
TAM 10-24 F3.5/4.5 Dill box.....£229
TAM 24-70 F2.8 Di VC.....£499
TAM 70-200 F2.8 Di VC USD.....£649
TAM 70-300 F4/5.6.....£99
TAM 180 F3.5 Di.....£369
TAM 200-500 M- box.....£499

CANON FLASH USED
CP-E3.....£49
SB-E2 bracket.....£119
ST-E3 box.....£199
ST-E2 transmitter.....£89
ML3 non digital.....£69
MT24 EX ringlight.....£499
430EZ non digital.....£39
550EX.....£149
580EX box.....£199
580EX II.....£249
600EX RT box.....£329

CANON MF FD USED
F1N AE + AE motor drive.....£499
F1N AE body.....£399
A1 body.....£79
T90 body box.....£149
T90 body.....£69
28 F2.8 FD.....£49
35-70 F3.5/4.5 FD.....£99
50 F1.4 FD.....£99

CANON MF FD USED
F1N AE + AE motor drive.....£499
F1N AE body.....£399
A1 body.....£79
T90 body box.....£149
T90 body.....£69
28 F2.8 FD.....£49
35-70 F3.5/4.5 FD.....£99
50 F1.4 FD.....£99



Used Canon
500mm f4 L IS USM
£3799/4299

50 F1.8 FD.....£39
70-210 F4 FD.....£69
135 F3.5 BL.....£39
300 F4 FD.....£199
2X B Extender.....£69
TOK 60-300 F4/5.6.....£69
VIV 28-105 F2.8/3.8 Series 1.....£89
WLF fits F1 early.....£79
Winder A.....£19
Angle finder B.....£49
PB-E1 power booster.....£69

CANON FLASH USED
300TL.....£39
299T.....£49

CONTAX MF USED
28 F2.8 AE.....£199
40-80 F3.5 AE.....£199
50 F1.4 AE.....£199
50 F1.7 AE.....£89
135 F2.8 MM.....£199

FUJI DIGITAL USED
X-Pro 1 body box.....£299
X-E1 body silv box.....£199
X-M1 body blk box.....£189
16-50 F3.5/5.6 XC M.....£179
18 F2 M- box.....£199
18-55 F2.8/4.....£279
18-135 F3.5/5.6.....£479
27 F2.8 XF.....£249
55-200 F3.5/4.8 M- box.....£399
X-E1 grip box.....£39
X30 silv M- box.....£269
X20 black box.....£229
X10 black box.....£179
H510 box.....£79

FUJI MF FORMAT USED
GSW690 III.....£679

HASSELBLAD XPAN USED
30 F5.6 M- box.....£1699
90 F4 M.....£249
Centre filter 49mm.....£129



Used Nikon
200mm f2 AFS VRI
£2399

150 F2.8 A.....£249
150 F3.5 N.....£79
210 F4 N M.....£79
Ext Tube 1, 2, 3S each.....£29
Teleplus 2x converter.....£49
Vivitar 2x converter.....£39
MAMIYA TLR 6x6 USED
C330 F Body + WLF.....£149
55 F4.5.....£199
65 F3.5 box late.....£199
65 F3.5 serviced.....£149
80 F2.8 late serviced.....£139
180 F4.5.....£149
250 F4.5 late serviced.....£249
250 F4.5 early serviced.....£179
Prism.....£99
Porroflex.....£49
Paramender.....£49

MAMIYA 7 RF 6x7 USED
7II black or champ ea.....£799
50 F4.5 L + VF.....£699
80 F4.5 L M- box.....£699
150 F4.5 M.....£399
210 F8 + VF box M.....£499
Panoramic kit.....£49

MAMIYA RB 6x7 USED
Pro SD + 127 KL + RFH + WLF.....£549
Pro SD comp M.....£649
Pro S body.....£149
Pro S body scruffy.....£99
WLF.....£79
120 645V back.....£99
90 F3.5 KL.....£249
127 F3.5 KL.....£299
180 F4.5 C.....£99
250 F4.5 KL M- box.....£249
Ext tube 2.....£49

MAMIYA RZ 6x7 USED
RZ Pro II + 90 + WLF + 120 RFH.....£499
RZ Pro body.....£149
120 RFH Pro II.....£99
120 RFH Pro I.....£49
Polaroid back.....£69
WLF.....£79
FE701 prism.....£179
AE prism early.....£79
Winder II.....£69
50 F4.5 W.....£199/299
65 F4 box M.....£399
90 F3.5 W M- box.....£299
127 F3.5 box.....£299
180 F4.5 W box.....£199
360 F6.....£149
No 2 ext tube.....£49
Pro shade.....£49

MINOLTA/SONY DIGITAL USED
Sony A77 II body M- box.....£599
Sony A350 body.....£139
Sony A100 body.....£89
Sony VGB30AM.....£79
Sony VC-C77AM M- box.....£149
Sony VGC70AM.....£139
Sony HVLF56AM flash.....£189
Sony LA-EA4 M- box.....£189
Sony A6000 body blk M- box.....£379

SONY NEX USED
NEX 7 body box.....£349
NEX 5N + 18-55.....£239
NEX 5 body.....£179
10-18 F4 OSS M- box.....£529
Samyang 12 F2 M- box.....£219



Used Nikon
200-400mm f4 AFS VR II M- box
£3999

VC700 grip.....£49
RC1000S/L cord.....£15
AW90.....£49
MD90 + BP90-M.....£79

SONY LENSES USED
16-35 F2.8 ZASSM box.....£979
16-50 F2.8 SSM.....£379
16-70 F4 ZA OSS M- box.....£599
18-55 F3.5/5.6 SAM.....£39
18-200 F3.5/6.3 DT.....£199
24-70 F2.8 ZE SSM.....£999
70-400 F4/5.6 SSM 11 M- box.....£1299
1.4x conv M- box.....£289
SIGMA MIN/SONY AF USED
28-135 F3.8/5.6.....£79
28-300 F3.5/6.3 mac.....£149
50 F1.4.....£149
50 F2.8 EX DG mac.....£149
55-200 F4/5.6 DG OS.....£69
70-300 F4/5.6 DG OS.....£379
600 F8.....£299
1.4x EX DG conv.....£149
Teleplus 2x conv.....£79
Kenko 1.4x Pro 300DG.....£149
Min 3600HSD.....£39
Min 5400HS.....£69
Min 5600HSD M.....£99
Min 1200 Ringflash.....£49

MINOLTA MF USED
X700 body black.....£69
X300 body chrome.....£49
X300S body black.....£49
XGM body chrome.....£49
28 F3.5 MD.....£39
35-70 F3.5 MD.....£49
35-135 F3.5/4.5 MD.....£49
50 F1.7 MD.....£39
70-210 F4 MD.....£79
75-200 F4.5 MD.....£45
TOK SL 400 F5.6 box.....£129
Minolta auto bellows 1 + 100.....£149

NIKON DIGITAL AF USED
D4s body box.....£3699
D4 body box.....£2999
D3s body.....£2399
D3X body box.....£2199
D2Xs body box.....£499
D2X body box.....£399
D810 body box.....£1699
D800E body box.....£1399
D800 body box.....£1399
D700 body box.....£699/799
D610 body box.....£699
D300s body.....£299/349
D300 body box.....£249/299
D7000 body.....£349
D3000 body box.....£329
D5100 body.....£249
D5000 body.....£199
D3100 body.....£149
D90 body.....£199
D80 body.....£149
MBD-11.....£119
MBD-12 M- box.....£219
MBD-80.....£49
MBD-200.....£49
Coolpix P7800 box.....£249

NIKON AF USED
F5 body.....£199/399
F4 body.....£349
F4E body.....£299
F4S body scruffy.....£199
F801 body.....£29/59
F601 body.....£29
10.5 F2.8 EX Fisheye.....£399
12-24 F4 DX.....£499
14-24 F2.8 AFS.....£1099
16-85 F3.5/5.6 AFS VR.....£299
17-55 F2.8 AFS DX.....£449
18-135 F3.5/5.6 AFS DX.....£149
18-200 F3.5/5.6 AFS VR II M- box.....£399
20 F2.8 AF.....£329
24 F1.4 AFS M- box.....£999
24 F2.8 AFD.....£299
24-50 F3.5/4.5 AF.....£129
24-70 F2.8 AFS box.....£999
24-85 F3.5/4.5 AFG.....£199
24-120 F3.5/5.6 VR.....£299
28-100 F3.5/5.6 AF G.....£69
28-105 F3.5/4.5 AFD box.....£149
28-300 F3.5/5.6 APO.....£169
500 F8 mirror.....£349
VC9 grip.....£149



Used Nikon
300mm f2.8 AFS VRI
£2799

50 F1.4 AFD.....£179
60 F2.8 AFD.....£249
70-200 F2.8 AFS VR II M- box.....£1299
70-200 F2.8 AFS VRI.....£749
70-200 F4 AFS VR box.....£749
70-300 F4/5.6 AFD.....£149
80-200 F2.8 AFD N.....£599
80-200 F2.8 early.....£249
80-400 F4.5/5.6 VR.....£599
85 F1.8 AF.....£169
85 F3.5 AFS VR DX.....£249
105 F2.8 VR.....£479
105 F2.8 AFD M.....£399
180 F2.8 AF.....£239
200 F2 AFS VRI.....£2399
200-400 F4 AFS VRI.....£2999
200-400 F4 AFS VR II M- box.....£3999
300 F2.8 AFS VRI.....£2799
300 F4 AFS M- box.....£699
300 F4 AFS box.....£649
400 F2.8 AFS E FL ED VR M- box.....£8299
500 F4 AFS Mk1.....£2999
600 F4 AFS VR.....£5999
TC14EII.....£239
TC17EII.....£239
TC20EII M- box.....£329
TC20E box.....£149
Kenko MC7.....£69

SIGMA NAF USED
10-20 F4/5.6 DG HSM.....£229
12-24 F4.5/5.6 MKII EX DG HSM.....£489
12-24 F4.5/5.6 EX DG HSM.....£399
15 F2.8 EX.....£299
15-30 F3.5/4.5 EX DG.....£199
18-50 F2.8 EX DC Mac.....£199
20-300 F3.5/6.3 DC box.....£139
28-300 F3.5/6.3 early.....£129
50 F1.4 DG Mint.....£199/239
50 F2.8 EX.....£119
50-500 F4/6.3 DG OS.....£649
50-500 F4/6.3 DG.....£499
70-300 F4/5.6 mac DG.....£499
100-300 F4 EX DG.....£449
120-400 F4/5.6 DG OS.....£449
150-500 F5.6/6.3 DG OS.....£499
150-600 F5.6/6.3 Cont.....£749
150-600 F5.6/6.3 OS Sport M- box.....£1299
170-500 F5.6/6.3 DG.....£349
300 F2.8 EX DG.....£1299
1.4x EX DG M.....£139
1.4x EX conv.....£99
2x EX DG conv.....£159

TAMRON NAF USED
17-35 F2.8/4.....£169
17-50 F2.8 XR Di.....£199
18-270 F3.5/5.6 box.....£199
70-300 F4/5.6 Di VC USD.....£239
90 F2.8 Di box.....£249/299
90 F2.8.....£199
150-600 F5.6/6.3 Di VC USD M.....£699

OTHER NAF USED
TOK 11-16 F2.8 ATX Pro.....£349
TOK 12-28 F4 ATX DX box.....£399
TOK 16-50 F2.8 ATX Pro.....£349
TOK 80-400 F4.5/5.6 ATX.....£249
ZEISS 21 F2.8 ZFII M- box.....£999

FLASH / ACCESSORIES USED
SB-24.....£49
SB-25.....£49
SB-28.....£69
SB-80DX.....£79
SB-400 box.....£79
SB-800 box.....£189
SB-700 M- box.....£199
SB-900.....£269
SB-910 M- box.....£289
SD-8 batt pack.....£49
DR-6 angle finder.....£149
DR-3 angle finder.....£69
MB-16 M- box.....£89
MC-20 (fits F4).....£79
MB-30 remote.....£39
MF-23 (date back F4).....£79

NIKON MF USED
F2 + DP-1 blk.....£199
F3HP body.....£199
F3 body.....£149
FM2n body chr.....£179
FM2n body blk.....£199/299
F1M body blk.....£79
EM body.....£29



Used Nikon
400mm f2.8 AFS E FL ED VR
£8299

18 F4 AI.....£299
24 F2 AIS.....£339
28 F3.5 AI.....£99
28-85 F3.5/4.5 AIS.....£199
35 F2.8 AI.....£99
35-105 F3.5/4.5 AIS.....£99
43-86 F3.5 AI.....£49
45 F2.8 E silv M.....£269
50 F1.2 AIS M.....£349
50 F1.4 AIS.....£199
50 F1.8 AIS.....£89
50 F1.8 AIS pancake.....£139
50 F1.8 E.....£59
55 F3.5 AI.....£89
85 F2 AI.....£149
135 F2 AI scruffy.....£299
180 F2.8 AIS ED scruffy.....£199
200 F4 AIS macro.....£279
200 F4 AIS.....£149
200 F4 AI.....£99
500 F8.....£299
TC14A.....£129
TC200.....£49
TC201.....£69
TC301.....£199
SC-17 TTL lead.....£25
DW-4 6x mag find fit F3.....£99
PK-13 ext tube.....£29
PK-12 ext tube.....£29

OLYMPUS DIGITAL USED
E410 body.....£99
E400 body.....£99
E300 body.....£69
11-22 F2.8/3.5 M.....£449
12-60 F2.8/4 SWD.....£599
14-42 F3.5/5.6.....£49
14-45 F3.5/5.6.....£89
14-50 F3.8/5.6.....£199
14-54 F2.8/3.5.....£179
35 F3.5.....£99
40-150 F3.5/4.5.....£49
40-150 F4/5.6.....£49
50 F2 macro.....£349
70-300 F4/5.6 box.....£219
25mm ext tube.....£79
FL-36 flash.....£129

OLYMPUS PEN USED
OMD-EM1 body M- box.....£749
OMD E-M5 body box.....£379
OMD-EM10 body.....£329
Pen E-PL5 + 14-42.....£199
Pen E-PM1 + 14-42 M-£149
Pen E-PM1 body.....£99
Pen E-P3 body.....£169
12-40 F2.8 Pro box.....£599
17 F2.8.....£129
45 F1.8.....£149
75-300 F4.8/6.7 II.....£299
Pen VF2 viewfinder.....£129
HLD-7 grip M.....£129
HLD-6 grip.....£119

OLYMPUS MF OM USED
OM-1N body chr.....£129
OM-1 body chrome.....£129
OM-2SP body.....£99/149
OM-2n body chrome.....£169
OM-2n body black.....£149
OM-2 chr body.....£129
OM2000 body.....£99
OM30 body.....£49
OM-10 body chrome.....£49
OM-40P body.....£49
24 F2.8.....£169
28 F2.8.....£59
28 F3.5.....£34
28-48 F4.....£99
35-70 F3.5/4.5.....£79
35-70 F4.....£79
35-105 F3.5/4.5.....£79
50 F1.4.....£99
50 F1.8.....£29
50 F3.5 macro.....£89
135 F2.8.....£99
135 F3.5.....£39
300 F4.5.....£199
T32 flash.....£29
Auto ext tube 14.....£29
Man ext tube 7/25 ea.....£15

PANASONIC DIGITAL USED
G3 body.....£129
GX1 body sil/blk box.....£149
GF2 body.....£79
GF1 body silver.....£79
14 F2.5.....£169
14-42 F3.5/5.6.....£79
14-45 F3.5/5.6.....£149
14-140 F4/5.6 M- box.....£299
35-105 F4/5.6 M- box.....£199
Asph box.....£199
45 F2.8 mac M.....£449
45-175 F4.5/6 M- box.....£239
45-200 F4/5.6 box.....£199

SAMSUNG USED
NX300 + 18-55.....£299
NX10 + 18-55.....£249
50-200 F4/5.6 III M- box.....£139



Used Nikon
600mm f4 AFS VR
£5999

100-300 F4/5.6 M.....£339
BG-GH3 grip.....£149
FZ200 M- box.....£249

PENTAX DIGITAL AF USED
K20D body.....£199
K200 body silv.....£99
DBG2 grip.....£69

PENTAX 35mm AF USED
16-50 F2.8.....£499
17-70 F4 SDM M- box.....£349
18-55 F3.5/5.6.....£29
18-250 F3.5/6.3.....£179
20-35 F4 box.....£269
28-70 F4 AL.....£59
28-80 F3.5/5.6.....£49
28-90 F3.5/5.6 FA.....£69
35 F2.8 Limited.....£299
35-70 F3.5/4.5.....£49
40 F2.8 Limited M.....£249
50-135 F2.8 SDM.....£499
55-300 F4/5.8 ED box.....£229
70 F2.8 Limited.....£349
70-200 F4/5.6.....£69
70-30

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ATX/STX 30-70x95	£3190	£2870	£287	£215.25

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SSR II Spotting Scope Rail £120
Stay on Case for Objective Modules £105
Stay on Case for ATX/STX Eyepiece Modules £97

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SKUA Stay on Case £79 Leica 1.8x Extender £299

BUNDLE DEALS... PLUS FREE Tripod Carrying System RRP £69 with TSN 881

SAVE £700

TSN 663/664
SPOTTING SCOPES ANGLE-OR-STRAIGHT with Premium X0 Lens
TSN 663 c/w 25-60x & 90C RRP NOW £1399 £1099

TSN 883/884
SPOTTING SCOPES ANGLE-OR-STRAIGHT Redefining the standards of color brilliance.
TSN 883/884 c/w 25-60x, 90C & Tripod Carrying System £2999 £2299

TSN 601/2
SPOTTING SCOPES ANGLE-OR-STRAIGHT Light weight ideal for beginners
TSN 601 - Body Only c/w 25-60x & 90C RRP NOW £523 £399

DIASCOPE ZEISS SPOTTING SCOPES

Innovative high performance spotting scopes with dual focus system and wide panorama field of view, unmatched brilliant imaging and up to 75x zoom

SAVE UP TO £596

24 & 36 Months Finance

BUNDLES	RRP	NOW	10% Deposit	Monthly Payment
65 T* FL Angled or Straight c/w 15-56x Eyepiece	£2730	£1699	£170	£55.23
85 T* FL Angled c/w 20-75x Eyepiece	£2695	£2099	£210	£68.24

DIASCOPE ACCESSORIES Zeiss Stay on Case RRP £150 **NOW £125** • SKUA Stay on Case £79

NEW ZEISS TRIPOD SET with Video Head and Carry strap RRP £380 NOW £339.99

lowepro OPTICS SERIES

Scope Travel 200AW - Backpack RRP £139 **£69**

LOWEPRO SCOPE TRAVEL 200AW BACKPACK RRP £139

With all Swarovski ATX/STX or ATX/STX Bundles

12 Months Interest Free Credit

FREE Swarovski Cleaning Kit worth £30

PA-16 ADAPTER
Turn your iPhone in a single motion into a telephoto zoom lens.
for iPhone 6/6s £115
Additional Adapters £17

SWAROVSKI OPTIK ATX/STX HD HIGH DEFINITION

Giving you all the features that you would look for in a lightweight, reliable spotting scope: providing the perfect start for anyone taking an interest, for instance, in the world of birdwatching.

12 MONTHS INTEREST FREE CREDIT

Model	RRP	NOW	10% Deposit	Monthly Payment
ATX/STX HD 65mm	£1200	£1080	£108	£81
ATX/STX HD 80mm	£1720	£1549	£155	£116.16

BUNDLE OPTIONS - ANGLED OR STRAIGHT
Includes FREE Lowepro Scope Travel 200AW Backpack RRP £139

ATX/STX HD 65mm c/w 20-40x zoom	RRP	NOW	10% Deposit	Monthly Payment
ATX/STX HD 65mm c/w 20-40x zoom	£1620	£1459	£146	£109.41
ATX/STX HD 65mm c/w 25-50x zoom	£1710	£1539	£154	£115.41
ATX/STX HD 80mm c/w 20-40x zoom	£2140	£1928	£193	£144.58
ATX/STX HD 80mm c/w 25-50x zoom	£2230	£2008	£201	£163.58

ATX/STX ACCESSORIES
TIS 800 Telephoto Lens for your SLR £435
DCB II Swing Adapter £278
SSR II Spotting Scope Rail £120
Stay on Case £155

EYEPIECES
20-40x 5 Zoom Eyepiece £379
25-50x 5 Zoom Eyepiece £459

Manfrotto CARBON FIBRE TRIPODS

DEAL OF THE MONTH

SAVE UP TO £150

DEFREE Aluminium Traveling Tripod **NOW £119**

Model	RRP	NOW
MT190 CX PRO3	£344.95	£225
MT190 CX PRO4	£359.95	£239
MT155 CX PRO3	£394.95	£244
MT155 CX PRO4	£359.95	£279

SWAROVSKI OPTIK Birding Tripods

Ideal for birdwatching

Aluminium Tripods
AT101 £179
AT101 c/w DH101 Head £349

Carbon Fibre Tripods
CT Travel c/w DH101 Head £489
CT101 c/w DH101 Head £499

SLIK D3 MASTER CLASSIC TRIPOD

Comes complete with 2 Way Pan Head (RRP £195) **OUR PRICE £139**

HIDE CLAMPS & MOUNTS

Model	RRP	NOW
Opticron Car Window Mount	£46	
Opticron UC-2 Hide Mount	£79	
Opticron Universal Mount	£55	
Velbon Hide Clamp	£45.99	
Leupold Window Mounts	£84.99	
Manfrotto Column Clamps	from £74.99	

DIGISCOPING with SWAROVSKI OPTIK

Adapter Ring for PA-15 iPhone Digiscoping £17
T2 Adapter - Canon £21.99
T2 Adapter - Nikon £21.99
PA-15 Digiscoping Adapter for iPhone 5, 5s, 5sR II Spotting Scope Rail for ATX, STX, ATX, STX, ATM, STM £120
DCB II Swing Adapter for ATX/STX-ATM/STM £278
DCB II Swing Adapter for ATX/STX £278

DCB II Digital Camera Base Inc. Balance Rail (Straight) £299
TIS APO Achromat Telephoto Lens System for ATX/STX (includes DR-X Sleeve) £362
TIS APO Achromat Telephoto Lens System for ATX/STX (includes DR-X Sleeve) £362
TIS 800 Telephoto Lens for your SLR, IIS, ATX/STX/ATM/STM £435

Manfrotto BIRDING TRIPODS

NEW LOWER PRICES

Model	RRP	NOW
190 X Pro 3	£159.99	
190 X Pro 4	£169.99	
095 X Pro 3	£149.99	

CARBON FIBRE TRIPODS
MT190 CX Pro 3 **NOW £225**
MT190 CX Pro 4 **NOW £239**
MT155 CX Pro 3 **NOW £244**
MT155 CX Pro 4 **NOW £279**

FLUID HEADS
128 RC £84.99
128 RC2 £59.99
128 RC22 £19.99
MUN-12 £16.99

ACCESSORIES
Model Bag £28
Quick Release Plate from £13

GITZO TRIPODS

Model	RRP	NOW
GT1531	£529.95	£425.99
GT2542LS	£709.95	£599.99
GH17200R 2 Way Head	£234.95	£194.99
GH27200R 2 Way Head	£279.95	£249.99
GSS370 MC QR Plate	£41.95	£34.99

Velbon BIRDING TRIPODS

Sherpa 200R
c/w PH157Q Head RRP £110 **NOW £63**

Sherpa 4370D
c/w PH157Q Head £149.99 **£75**

GEO E643D Carbon Fibre
c/w QHD 63D B&S Head £375 **£258**

Ultravid HD-Plus Binoculars

SAVE UP TO £200

Model	RRP	NOW
8x32 HD-Plus	£1350	See web
10x32 HD-Plus	£1375	See web
7x42 HD-Plus	£1600	£1435
8x42 HD-Plus	£1650	£1475
10x42 HD-Plus	£1700	£1525
8x50 HD-Plus	£1700	£1525
10x50 HD-Plus	£1750	£1549
12x50 HD-Plus	£1850	£1649

SWAROVSKI OPTIK EL LIMITLESS PERFECTION

The launch of the EL binoculars by SWAROVSKI OPTIK marked a milestone in long-range optics. These binoculars have now been further enhanced following intensive development & a great deal of dedication. The result of these efforts is the first EL Family ever. The crystal-clear optics provided by SWAROVSKI OPTIK technology and the unique ergonomic design, including the EL wrap-around grip, are enhanced by the new perfectly harmonized FieldPro package.

EL WITH FIELD PRO PACKAGE
Inc. field bag pro, eyepiece cover, objective lens covers & lift carrying strap pro.

Model	RRP	NOW	10% Deposit	Monthly Payment
8x32 W II.	£1640			
10x32 W II.	£1660			
8x42 W II.	£2000			
10x42 W II.	£2020			
10x50 W II.	£2150			
12x50 W II.	£2170			

FREE Swarovski Cleaning Set worth £30 with Swarovski Binos

EL TRAVELER
EL TRAVELER THE MOMENT Crystal-clear optics with a large field of view
RRP NOW £1630 £1487 £10430 £870 £785 £10425 £800 £549

CL COMPANION
ALWAYS AT YOUR SIDE the number one compact, lightweight binocular
RRP NOW £850 £765 £825 £560 £505 £10425 £800 £549

CL POCKET
PUTS THE WORLD IN YOUR POCKET Outstanding optical clarity
RRP NOW £360 £305 £360 £10425 £800 £549

Nikon TRAVELITE EX LIGHTWEIGHT & COMPACT FOR MORE VERSATILE USE

Versatile, all-round binoculars with a compact, lightweight body, multilayer lens coating. With a highly durable, waterproof and fog-free construction.

Model	RRP	NOW
EX 8x25	£135.99	£79
EX 9x25	£145.99	£85
EX 10x25	£155.99	£89
EX 12x25	£165.99	£95
V 8-24x25 EZ19.99		£89

PROSTAFF 5
THE NEWEST WORKHORSE OF NIKON OPTICS superb optics, ergonomic design and waterproof, fogproof performance.
RRP NOW £219.99 £189.99 £239.99 £209.99 £249.99 £219.99 £269.99 £239.99

MONARCH 7
A ROYAL INVITATION TO THE MAGNIFICENCE OF NATURE! Exceptional optical performance in a compact body delivering a wide field of view.
RRP NOW £319.99 £269.99 £349.99 £299.99 £399.99 £349.99 £459.99 £399.99

HIGH GRADE LIGHT
WHEN ONLY SUPERIOR PERFORMANCE WILL DO These binoculars fit comfortably within your hands and are equipped with outstanding features.
RRP NOW £291.99 £279.99 £1042 £1045.99 £599.99 £1355.99 £699.99 £1459.99 £749.99

CONQUEST ZEISS COMPACTS

Rugged, ergonomic design in a tough, resilient package. Bright, sharp images and enhanced twilight vision.

Model	RRP	NOW
8x20 T*	£355	£299
10x25 T*	£410	£339

VICTORY ZEISS COMPACTS

These high-performance binoculars of the Victory range stand out for their excellent image performance and are also ideal for those who wear glasses.

Model	RRP	NOW
8x20 T*	£530	£439
10x25 T*	£560	£459

VICTORY HT
THE BRIGHTEST PREMIUM BINOCULARS IN THE WORLD!
The brightest premium binoculars in the world with a transmission level of 95% - for greater brightness and longer observation.
RRP NOW £1695 £1399 £1725 £1429 £1910 £1625 £1950 £1699

CONQUEST HD
THE MODERN OBSERVATION OPTICS Discover the smallest details, experience the greatest moments.
RRP NOW £832 £685 £832 £725 £832 £725 £832 £725

VICTORY SF
WORLD'S BEST BIRDING & NATURE OBSERVATION BINOCULARS You can experience every spectacle nature has to offer with brilliant optics and an unparalleled wide-angle field of view.
RRP NOW £842 £2050 £1949 £1949 £1949 £1949 £1949 £1949

DIGITAL SLR's

16.2 MP **Nikon D7200** DIGITAL SLR

Step up to excellence with the sophisticated D7200. This nimble DX-format DSLR delivers sumptuous stills, excels at video, & is fully connected. It's fast, versatile, & ready to match your every ambition.

Body Only RRP £939.99 **£849**
c/w Nikon 18-105mm RRP £1119.99 **£1049**

24.2 MP **Nikon D3200**
c/w 18-55mm VR lens **£269** RRP £359.99

24.2 MP **Nikon D3300**
Body Only **£329** RRP £399.99
c/w 18-55mm VR II **£349** RRP £489.99

24.1 MP **Nikon D5200**
c/w 18-55mm VR lens **£395** RRP £499.99
c/w 18-55mm VR II **£499** RRP £679.99

24.2 MP **Nikon D5500**
Body Only **£549** RRP £639.99
c/w 18-55mm VR II **£599** RRP £719.99
c/w 18-140mm VR **£767** RRP £899.99

24.2 MP **Nikon D7100**
Body Only **£748** RRP £849.99
c/w 18-105mm VR **£849** RRP £1299.99

24.2 MP **Nikon D750**
Body Only **£1184** RRP £1529.99
c/w 24-85mm **£1599** RRP £2299.99

24.2 MP **Nikon D7200**
Body Only **£849** RRP £939.99
c/w 18-105mm **£1017** RRP £1119.99

24.3 MP **Nikon D750**
Body Only **£1499** RRP £1799.99
24-120mm 14 G AF-S ED VR **£1999** RRP £2349.99

See our website for full details & specifications

NIKON DIGITAL SLR LENSES

Model	RRP	NOW
50mm AF 1:1.8 D	£135.99	£109
105mm AF 1:2.8 D	£781.99	£619
10-24mm AF-S DX 1:3.5-5.6 G IF ED	£639.99	£639
18-55mm AF-S DX 1:3.5-5.6 G ED VR	£573.99	£429
18-140mm AF-S DX 1:3.5-5.6 G ED VR	£761.99	£569
18-200mm AF-S DX 1:3.5-5.6 G ED VR	£849.99	£639
18-300mm AF-S DX 1:3.5-5.6 G ED VR	£629.99	£499
24-70mm AF-S 1:2.8 G ED Lens	£1565.99	£1199
24-85mm AF-S 1:2.8-5.6 G ED VR	£519.99	£399
55-200mm AF-S DX Zoom-Nikkor 1:4.5-6.3 G ED	£235.99	£195
55-300mm AF-S DX 1:4.5-5.6 G ED VR	£377.99	£269
70-200mm AF-S 1:2.8 G IF ED VR II Lens	£2085.99	£1579
70-300mm AF-S 1:4.5-5.6 G IF ED VR	£553.99	£419
TC-14E AF-S 1:1.4 Teleconverter	£449	£399
TC-17E AF-S 1:1.7 Teleconverter	£319	£269
TC-20E AF-S 1:2.0 Teleconverter	£455	£369

See website for more lenses

Canon POWERSHOT G16 COMPACT CAMERA

Superb and compact - the compact for experts

12.1 MP **£289**

Canon AW130 COMPACT CAMERA

The camera that can go anywhere. Take it snorkelling, SCUBA diving, fishing or fishing - it's waterproof down to 100ft. Take it skiing or snowboarding - it's freezeproof to -18°C. Even take it hiking, climbing or hiking - it can withstand drops from as high as 70ft. Always bring home amazing views.

Yellow or Black **£239** RRP £279.99

Canon IXUS 160 COMPACT CAMERA

Simple stylish shooting

20 MP **£79**

Canon IXUS 275 HS COMPACT CAMERA

Fashion stunning photos & Full HD movies with ease

20 MP **£159** RRP £189

DIGITAL SLR LENSES

TAMRON SUPER ZOOMS

With £50 Cashback and a 5 Year Warranty there has never been a better time to choose these award winning Tamron lenses...

18-270mm F/3.5-6.3 Di II VC PZD RRP £568.20 **£269**

16-300mm F/3.5-6.3 Di II VC PZD RRP £529.98 **£399**

TAMRON We also stock...

Model	RRP	NOW
60mm f/2 Di II	£489	£319
16-300mm F/3.5-6.3 Di II VC PZD	£529.99	£399
18-200mm AF F/3.5-6.3 XR Di II LD Aspherical [IF] MACRO	£210.60	£131
18-270mm F/3.5-6.3 Di II VC PZD	£568.20	£269
24-70mm F/2.8 Di VC USD Digital SLR £100 CASHBACK	£1099.99	£995
70-200mm SP F/2.8 Di VC USD £75 CASHBACK	£1650	£929
70-300mm 1:4.5-5.6 SP Di VC USD Digital SLR	£439	£249
150-600mm SP F/5-6.3 Di VC USD £100 CASHBACK	£1150	£799

WIMBERLEY

WIMBERLEY HEAD

The specialized tripod head for telephoto lenses

WH-200 **£520**

LENS PLATES

Model	RRP	NOW
P10	£49.50	£35
P30	£55	£35
P50	£55	£35
P20	£35	£35

THE PLAMP II

One end of the Plamp clamps to your tripod while the other grasps the object. Use the Plamp to stabilize windblown subjects.

The Plamp II **£39**

12" Plamp II Extension **£8**

WILDLIFE WATCHING SUPPLIES

DOMES HIDES

Made from proofed and breathable material

Model	RRP	NOW
1 Advantage Timber	£239	£279
2 All Purpose Snow	£239	£279
3 Khaki Camouflage	£239	£279
4 Desert	£239	£279
5 Camouflage	£239	£279
6 All Terrain	£239	£279

24.2 MP **Canon EOS 750D** DIGITAL SLR

Effortlessly take your pictures to the next level with the latest DSLR technology & Scene Intelligent Auto mode.

c/w 18-55mm IS STM **£689.99**
c/w 18-135mm IS STM **£899.99**

18 MP **EOS 1200D**
c/w 18-55mm DC III
• FREE 8 GB card
• Desktop Tipod
• Toploader Case
• Adobe Lightroom
£319 RRP £385.99

18 MP **EOS 100D**
c/w 18-55mm IS STM **£359.99** RRP £439.99

20.2 MP **EOS 70D**
Body Only **£734** RRP £869.99
c/w EF-S 18-55mm **£760** RRP £869.99
c/w 18-135mm IS STM **£939** RRP £1199.99

24.2 MP **EOS 750D**
c/w 18-55mm IS STM **£599**
c/w 18-135mm IS STM **£799**

20.2 MP **EOS 6D**
Body Only **£1199** RRP £1699.99
Bundle offer! See web

See our website for full details & specifications

CANON DIGITAL SLR LENSES

Model	RRP	NOW
EF 50mm 1:1.8 USM	£379.99	£244
EF 50mm 1:1.8 STM	£139.99	£97
EF 85mm 1:1.8 USM	£399.99	£240
EF 100mm f/2.8 L Macro IS USM	£1059.99	£635
EF 100mm ERM 00mm f/2.8 USM Macro	£469.99	£373
EF-S 10-18mm 1:4.5-5.6 IS STM	£299.99	£181
EF 16-35mm f/2.8 L II USM	£1789.99	£1098
EF 16-35mm f/4 L IS USM	£1199.99	£721
EF 17-40mm f/4 L USM Lens filter size 77mm	£849.99	£499
EF 17-55mm f/2.8 IS USM	£999.99	£582
EF 24-70mm f/2.8 L IS USM	£2299.99	£1399
EF 24-70mm f/4 L IS USM	£1499.99	£699
EF 70-200mm f/2.8 L IS II USM	£3399.99	£1499
EF-S 55-250mm f/4.5-5.6 IS STM	£349.99	£225
EF 75-300mm f/4.0-5.6 USM II Filter size 58mm	£349.99	£229
EF 100-400mm f/4.5-5.6L IS II USM	£1999	£1899
Extender EF1.4x III	£449.99	£319
Extender EF2x III	£449.99	£319

See our website for more lenses

SIGMA DIGITAL SLR LENSES

Available in Canon and Nikon Fit

Model	RRP	NOW
24mm f/1.4 DG HSM Lens	£799.99	£699
30mm f/1.4 DG HSM Art Lens	£499.99	£369
35mm f/1.4 DG HSM Lens	£799.99	£699
50mm f/1.4 DG HSM Lens	£849.99	£699
105mm f/2.8 DG Macro OS HSM Lens	£649.99	£379
12-24mm f/4.5-5.6 EX DG MkII HSM Lens	£649.99	£384
18-35mm f/1.8 DC HSM Lens	£799.99	£599
17-50mm f/2.8 EX DG OS HSM Lens	£799.99	£649
18-250mm f/3.5-6.3 DC Macro OS HSM Lens	£699.99	£399
18-300mm f/1.5-6.3 DC Macro OS HSM Lens	£699.99	£399
24-35mm f/2.8 EX IF HSM Lens	£849.99	£599
24-105mm f/4 DG HSM Lens	£849.99	£679
50-500mm f/5-6.3 DG OS HSM Lens	£1499.99	£999
70-200mm f/2.8 APO EX DG OS HSM Lens	£999.99	£799
150-600mm f/5-6.3 DG OS HSM Sport Lens	£1599	£1449
150-600mm f/5-6.3 DG OS HSM COMP Lens	£1199	£899
EF 610 SUPER DG Lens	£259.99	£125
EF 610 ST DG Lens	£169.99	£85

CASHBACK on Sigma 18-250mm 3.5 EX DG HSM Lens

SIGMA EXTENDERS 1.4x...from £199
2x...from £239

COMPACT CAMERAS

24.2 MP **SAMSUNG WB350F** - Black or White **£138**

16.2 MP **SAMSUNG WB50F** - Black or White **£98**

20.1 MP **SONY DSC-W800** - Black **£64.99**

ACTION CAMERAS

GoPro HERO4

Choose from HERO4 Black, with incredible high-resolution 4K30 and 2.7K50 video and high frame rate 120fps video, or HERO4 Silver, which pairs pro-quality video and photo capture with the convenience of a built-in touch display.

INCLUDES

- Wi-Fi Remote, Surfboard Mount & Camera Tethers
- Wi-Fi Remote, 1 Curved, 1 Flat Adhesive Mount
- 1 Curved, 1 Flat Adhesive Mount
- Wi-Fi Remote, Surfboard Mount and Camera Tethers
- Wi-Fi Remote, 1 Curved, 1 Flat Adhesive Mount
- 1 Curved, 1 Flat Adhesive Mount

VIDEO PHOTO NOW

Model	RRP	NOW
HERO4 Surf Edition	1080p60 12MP	£259
HERO4 Motorsports	1080p60 12MP	£259
HERO4 Silver	1080p60 12MP	£259
HERO4 Black Surf	1080p120 12MP	£339
HERO4 Black Motorsports	1080p120 12MP	£339
HERO4 Black	1080p120 12MP	£339

HERO 4 SESSION ACTION CAMERA

All the power of a GoPro packed into a small, light, convenient camera yet, featuring a rugged and waterproof design, easy one-button control, 1080p60 video and 8MP photos.

RRP £329.99 **£289**

ACCESSORIES

Model	RRP	NOW
HERO4 Session	£299.99	£249.99
HERO4 Session Mounting Kit	£49.99	£19.99
HERO4 Session Charging Cable	£19.99	£19.99
HERO4 Session Protective Lens	£19.99	£19.99
HERO4 Session Battery	£29.99	£19.99
HERO4 Session Headset	£29.99	£19.99
HERO4 Session Standard Replacement Mounting	£19.99	£19.99
HERO4 Session 3rd Mounting Bracket Backdoor Kit	£19.99	£19.99
HERO4 Session Lens Replacement Kit	£19.99	£19.99
HERO4 Session Bag Pack	£19.99	£19.99
HERO4 Session Extra Small Camera Case	£19.99	£19.99

TRAIL CAMERAS

Bushnell TROPHY CAM TRAIL CAMERAS

Hybrid Capture Mode, Freeze Frame Shutter, Hyper PIR - just a few new features you'll see with these cameras. True HD video and Field Scan 2x return, proving why Trophy Cam remains the woods hardest-working trail cam. These cameras also bring stunning video capture technology.

16 MODELS - SEE WEBSITE

NATUREVIEW CAM HD

- HD Video
- 8MP Full Colour Camera
- Field Scan 2x
- Runs up to 1 year on one set of batteries

RRP £225 **£149**

TROPHY CAM ESSENTIAL HD

- 1280x720p Video
- Low Glow LED
- 12MP Camera
- 3.5 or 12MP Full Colour
- Field Scan 2x

RRP £170 **£149**

TROPHY CAM AGGRESSOR HD LOW GLOW

- Super high 1920x1080p
- 14MP Camera
- Full Colour
- Field Scan 2x

Brown RRP £235 **£195**
Camo RRP £260 **£215**

TROPHY CAM AGGRESSOR HD BLACK LED

- Super high 1920x1080p
- 14MP Camera
- Full Colour
- Field Scan 2x

Brown RRP £270 **£235**
Camo RRP £285 **£249**

NIGHTVISION

HAWKE 5x40 DIGITAL NIGHT VISION MONOCULAR

For observation in complete darkness or low light conditions. Can be used to take photos or capture video during the day or at night. It features a fixed 5x optical zoom and up to 8x digital zoom.

RRP £199.95 **£189.99**

PULSAR CHALLENGER G5 edge-to-edge resolution, clear imagery
1x20 CF Super NV Monocular **£249.99**

PULSAR RECON 750R DIGITAL With digital video recorder.
Recon 750R Digital NV Monocular **£519.99**

YUKON 5x60 GEN 1 Extra High Magnification, High Resolution.
5x60 Gen 1 NV Monocular **£224.99**

YUKON EXELON 4x50 Professional device with enhanced image quality
Recon 750 Digital NV Monocular **£269.99**

THERMAL IMAGING

FLIR THERMAL IMAGING

Handheld thermal imaging cameras for outdoor activities & wildlife observation

SCOUT PS-SERIES THERMAL IMAGING CAMERAS Use in darkness & daylight.
PS24 **£1554**
PS32 **£2394**

SCOUT TS-SERIES THERMAL IMAGING CAMERAS Compact and lightweight.
TS32 Pro **£5226**
TS32r Pro **£7405**

LS-SERIES THERMAL IMAGING MONOCULAR Crisp thermal images in any day or night situation.
LS-64 Compact **£4977**

PULSAR THERMAL IMAGING MONOCULARS

Compact hand-held monoculars designed for use 24/7 - they detect heat, not light, so can be used in very low light or even total darkness where traditional night vision systems struggle to give a usable image. They are ideal for hunting, pest control, wildlife observation, security, law enforcement and search and rescue operations.

£2079.95 - £2899.95

TOMTOM BANDIT ACTION CAMERA

HD Video (up to 4K) & 16 MP photo

- 3h non-stop filming with cable-free Batt-stick
- Edit and share your movie instantly with the Bandit App on your phone

2 Options Available from **£299**

SanDisk MEMORY CARDS

Model	RRP	NOW
SDHC 4GB	£4.99	£4.99
SDHC Ultra 8GB	£6.99	£6.99
SDHC Ultra 16GB	£11.99	£11.99
SDHC Ultra 32GB	£22.99	£22.99
Micro SD Ultra 8GB + SD Adapter	£6.99	£6.99
Micro SD Ultra 16GB + SD Adapter	£11.99	£11.99
Extreme Plus Micro SD 16GB	£11.99	£11.99
Extreme Plus Micro SD 32GB	£22.99	£22.99
Extreme Plus Micro SD 64GB	£44.99	£44.99

More on our website



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and Best Online Retailer 2002-2013.
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D3300 Body £319 D3300 + 18-55mm VR II £348	D5500 Body £559 D5500 + 18-55mm VR II £599	D7100 Body £718 D7100 + 18-105mm VR £849	D7200 Body £849 D7200 + 18-105mm £953
D3200 Body £237 D3200 + 18-55mm f3.5-5.6 VR II £279	D5300 Body £479 D5300 + 18-55mm VR II £499 D5300 + 18-140mm VR £645	CUSTOMER REVIEW: D7100 Body ★★★★★ 'Quality bit of kit! Love it!' Fang! - Warwickshire	
Read our D7200 review on our blog at wex.co.uk/blog			
Nikon D610	Nikon D750	Nikon D810	Nikon D4s
 24.3 megapixels 6.0 fps 1080p movie mode Full Frame CMOS Sensor	 24.3 megapixels 6.5 fps 1080p movie mode Full Frame CMOS Sensor	 36.3 megapixels 5.0 fps Full Frame CMOS Sensor	 16.2 megapixels 11.0 fps Full Frame CMOS Sensor
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		Read our D810 review on our blog at wex.co.uk/blog	
CUSTOMER REVIEW: D4s Body ★★★★★ 'Spectacular Camera' Charlie Delta - Hertfordshire			

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A7R II Black **NEW**



24.3 megapixels
5.0 fps
1080p movie mode

NEW A7R II From **£2599**

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A6000
Black or Silver



24.3 megapixels
11.0 fps

A6000 From **£439**

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A77 II



24.3 megapixels
12.0 fps
1080p movie mode

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Panasonic

GH4



16.05 megapixels
12.0 fps
4K Video

GH4 From **£1049**

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GH4 + 14-140mm f3.5-5.6 **£1394**
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GX8
Silver or Black

NEW



20.03 megapixels
8.0 fps
4K Video

GX8 From **£999**

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OM-D E-M5 II
Black or Silver



16.1 megapixels
10.0 fps
1080p movie mode

OM-D E-M5 II From **£869**

OM-D E-M5 II Body **£869**
OM-D E-M5 II + 12-40mm **£1449**
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E-M10 II
Black or Silver

NEW



16.3 megapixels
8.5 fps

E-M10 II From **£549**

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OM-D E-M10 II **£649**
OM-D E-M10 II + 14-42mm **£749**

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Olympus 9-18mm f4-5.6 **£362**
Olympus 14-150mm f4-5.6 **£475**
Olympus 7-14mm f2.8 Pro **£999**
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PENTAX

K-3 II



24.3 megapixels
8.3 fps
Full HD movie mode

K-3 II From **£749**

K-3 II Body **£749**
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K-3 + 18-135mm **£939**
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FUJIFILM

X-E2 Black or Silver



16.3 megapixels
7.0 fps

X-E2 From **£499**

X-E2 Body **£499**
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X-T10
Black or Silver

NEW



16.3 megapixels
0 fps
1080p movie mode

X-T10 From **£499**

NEW X-T10 Body **£499**
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CUSTOMER REVIEW: EOS 760D Digital SLR Camera Body

★★★★★ 'From Lumix GH2 too Canon 760d' Barts – Lancashire

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70D

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7.0 fps
1080p movie mode

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4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D Body £1139

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6.0 fps
1080p movie mode
Full Frame CMOS sensor

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5D Mark III Body £2249

CUSTOMER REVIEW: EOS 5D Mk III Digital SLR Camera

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18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body £4499

1Dx Body £4499

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

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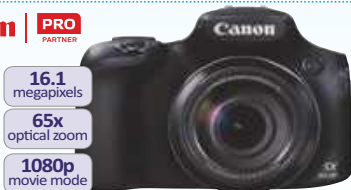


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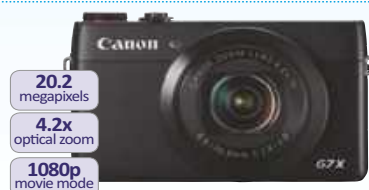
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Panasonic Black or Silver

24x optical zoom



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£589

18.1 megapixels



Lumix TZ60
£249

20.1 megapixels



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Lumix TZ70	£292
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OLYMPUS

Stylus TG-4
£289



Stylus SP-100EE	£225
Stylus Tough TG-860 Black, Silver & White	£229
Stylus 1s	£379

FUJIFILM

Black or Silver

16.3 megapixels



FinePix X100T £843

12.0 megapixels

4x optical zoom



FinePix X30 319

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Cyber-Shot RX10	£599
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Cyber-Shot RX100 III	£569
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16-50mm F3.5-5.6 OIS XC.....	E++ £139
16-50mm F3.5-5.6 OIS XC II - Black.....	Unused £189
18-55mm F2.8-4 XF.....	E++ £279
18mm F2 XF R.....	E++ / Unused £179 - £239
27mm F2.8 XF.....	E++ / Mint- £199
50-230mm F4.5-6.7 OIS XC.....	E++ £159
55-200mm F3.5-4.8 OIS XF.....	E++ £389
60mm F2.4 XF R Macro.....	E++ £289
Zeiss 12mm F2.8 Touit X.....	Mint- £589

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko.....	E++ £749
Olympus 9-18mm F4-5.6 ED Zuiko...E+ / E++ £249 - £279	
Olympus 11-22mm F2.8-3.5 Zuiko...E+ / Mint- £249 - £299	
Olympus 12-60mm F2.8-4 ED SWD.....	E+ £279 - £349
Olympus 14-35mm F2 SWD.....	E++ £989
Olympus 14-54mm F2.8-3.5 Zuiko.....	E++ £149
Panasonic 25mm F1.4 Summilux D.....	E++ £349
Olympus 25mm F2.8 Zuiko.....	E++ £139
Olympus 35-100mm F2 Zuiko.....	E++ £1,089
Olympus 35mm F3.5 Macro Zuiko.....	E++ £98 - £129
Olympus 40-150mm F3.5-4.5 Zuiko.....	E+ £39
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49
Olympus 50-200mm F2.8-3.5 SWD.....	E++ £499
Olympus 50-200mm F2.8-3.5 Zuiko...E+ / E++ £369 - £389	
Olympus 50mm F2 ED Macro Zuiko.....	E++ £269
Samyang 85mm F1.4 IF MC Aspherical.....	E+ £179
Olympus 150mm F2 Zuiko.....	E+ £999
Olympus EC-14 Tele Converter.....	Mint- £189

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario.....	E++ £579 - £589
Panasonic 12-32mm F3.5-5.6 OIS G.....	E+ £169
Panasonic 12.5mm F12 G 3d.....	E++ / Mint- £89 - £99
Olympus 14-42mm F3.5-5.6 M.Zuiko II R.....	E++ £79
Panasonic 14-45mm F3.5-5.6 ASPH G Vario...E+ / E++ £119 - £129	
Panasonic 17.5mm F0.95 Asph.....	E++ £649
Olympus 17mm F2.8 M.Zuiko.....	E++ £129
SLR Magic 26mm F1.4.....	E++ £59
Olympus 40-150mm F4-5.6 ED M.Zuiko.....	E++ £99
Panasonic 45mm F2.8 DG Asph Macro...E++ / Mint- £349 - £389	
Olympus 75mm F1.8 ED M.Zuiko.....	E++ £519
Panasonic 100-300mm F4-5.6 G OIS.....	Mint- £299

Sony NEX Lenses

10-18mm E OSS.....	Mint- £449
18-55mm F3.5-5.6 OSS.....	E++ £59
18-200mm F3.5-6.3 OSS.....	E+ / E++ £339 - £369
35mm F2.8 FE ZA.....	Mint- £399
Tamron 18-200mm F3.5-6.3 Di III VC.....	E++ £349
Yashuhara 5x Macro Lens.....	E++ £199

Canon EOS

EOS 3 + E2 Booster.....	E+ £149
EOS 3 Body Only.....	As Seen / E+ £79 - £119
EOS 30 Body Only.....	E++ £69 - £119
EOS 30E Body Only.....	As Seen £39
EOS 5 Body Only.....	E+ £59
EOS 50E + BP50 Grip.....	As Seen / E+ £29 - £69
EOS 50E Body Only.....	E+ £29 - £49
EOS RT Body Only.....	Unused £149
10-22mm F3.5-4.5 EFS.....	E++ £299
14mm F2.8 Asph (IF) AF SP.....	E++ £349
14mm F2.8 L USM.....	Exc £639
14mm F2.8 L USM II.....	E+ / Mint- £1,199 - £1,359
16-35mm F2.8 L USM MKII.....	E++ / Mint- £849
17-40mm F2.8 L USM.....	Exc / Mint- £299 - £399
17-55mm F2.8 EFS IS USM...E++ / Mint- £399 - £419	
17-85mm F3.5-5.6 IS USM...As Seen / E++ £79 - £149	
20mm F2.8 USM.....	Mint- £259
22mm F2 STM.....	Mint- £99 - £109
24mm F1.4 L USM.....	Mint- £749
24mm F1.4 L USM MKII.....	E++ / Mint- £799 - £899
24mm F2.8 EF.....	E++ £189
24mm F2.8 IS USM.....	Mint- £319
24-70mm F4 L IS USM.....	E++ £579
24-105mm F4 L IS USM.....	E++ £399
28mm F2.8 EF.....	E++ £139
28-105mm F3.5-4.5 USM...As Seen / Mint- £59 - £119	
35mm F2 EF.....	E++ £159
40mm F2.8 STM.....	Mint- £99
45mm F2.8 TS-E.....	E++ £699 - £849

50mm F1.0 L USM.....	Mint- £2,999
50mm F1.2 L USM.....	E++ £849 - £889
50mm F1.4 USM.....	E++ / Mint £199 - £219
50mm F1.8 EF II.....	As Seen / Mint- £39 - £59
50mm F1.8 EF Mk1.....	E++ £149
55-200mm F4.5-5.6 USM.....	E++ / Mint- £59 - £69
55-250mm F4-5.6 EFS IS.....	E+ / E++ £119 - £139
60mm F2.8 EFS Macro.....	E+ / E++ £189 - £199
70-200mm F4 L IS USM.....	E++ £599
70-200mm F4 L USM.....	E+ / E++ £329 - £379
70-210mm F4 EF.....	E++ £59
70-300mm F4-5.6 IS USM.....	E++ £229 - £239
75-300mm F4-5.6 EF III.....	As Seen £39
75-300mm F4-5.6 USM.....	E+ £89
75-300mm F4-5.6 USM III.....	E+ £79
80-200mm F4.5-5.6 EF II.....	E++ £49
85mm F1.2 L USM.....	E++ £899
85mm F1.2 L USM MkII.....	E++ £1,099
85mm F1.8 USM.....	E+ / Mint- £189 - £219
100mm F2 USM.....	E+ £259
100mm F2.8 USM Macro.....	E+ £279
100-400mm F4.5-5.6 L IS USM.....	E+ £649 - £699
135mm F2 L USM.....	E++ £599
180mm F3.5 L Macro USM.....	Mint £749
200mm F2.8 L USM II.....	E++ £439
300mm F2.8 L IS USM.....	E++ £2,749
300mm F2.8 L USM.....	E++ £1,899
300mm F4 L IS USM.....	E+ / Mint- £659 - £699
300mm F4 L USM.....	E++ £489
400mm F2.8 L IS USM.....	E+ £4,289
400mm F2.8 L USM.....	E+ £1,899
600mm F4 L IS USM.....	E++ £5,199
600mm F4 L USM.....	E+ £3,249
800mm F5.6 L IS USM.....	Mint- £7,989
Bower 500mm F8 Reflex.....	E+ £79
Contax 35-70mm F3.4 MM.....	E++ £299
Contax 35-135mm F3.3-4.5 MM.....	E++ £449
Contax 100mm F2 MM.....	E++ £749

Leica 28mm F2.8 PCS Shift.....	E++ £699
Samyang 85mm F1.4 IF MC Aspherical.....	E++ £179
Sigma 10-20mm F4-5.6 DC HSME+ / E++ £199 - £219	
Sigma 12-24mm F4.5-5.6 EX DG HSM...E+ / E++ £319 - £329	
Sigma 15-30mm F3.5-4.5 EX DG.....	E++ £189
Sigma 17-50mm F2.8 EX DG Macro E+ / E++ £199 - £229	
Sigma 17-70mm F2.8-4.5 DC Macro...E++ £129 - £149	
Sigma 24-60mm F2.8 EX DG.....	E+ / E++ £149 - £159
Sigma 24-70mm F2.8 EX DG HSM.....	E++ £449
Sigma 24-70mm F2.8 IF EX DG HSM.....	E++ £399
Sigma 50mm F2.8 EX DG Macro.....	E++ £159
Sigma 50-200mm F4.5-5.6 DC HSM OS.....	E++ £99
Sigma 50-500mm F4-6.3 Apo DG HSM.....	Exc £399
Sigma 70mm F2.8 EX DG Macro E+ / E++ £199 - £229	
Sigma 70-200MM F2.8 EX Apo HSM.....	E++ £299
Sigma 70-210mm F2.8 Apo.....	E+ £179
Sigma 70-300mm F4-5.6 Apo Macro...E++ £55 - £79	
Sigma 100-300mm F4 Apo EX HSM.....	E+ £250 - £279
Sigma 105mm F2.8 EX DG Macro.....	E+ £189
Sigma 120-300mm F2.8 EX DG OS HSM S...E++ £1,889	
Sigma 135-400mm F4.5-5.6 Apo DG.....	E++ £229
Sigma 150mm F2.8 EX DG Macro HSM.....	Mint- £449
Sigma 170-500mm F5-6.3 Apo.....	E+ £179
Sigma 300mm F2.8 Apo.....	Unused £349
Sigma 300mm F2.8 Apo EX DG HSM.....	E++ £1,689
Sigma 300mm F4 Apo.....	E+ / E++ £159 - £199
Sigma 400mm F5.6 AF.....	E+ £99
Sigma 400mm F5.6 Apo Tele Macro.....	E+ £189
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,689
Sigma 600mm F8 Reflex.....	E++ £179
Tamron 17-50mm F2.8 Di II.....	E++ £199
Tamron 17-50mm F2.8 XR Di II VC.....	Mint- £249
Tamron 28-75mm F2.8 XR Di.....	Mint- £229
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £289
Tamron 55-200mm F3.5-6.5 LD.....	As Seen £99
Tamron 70-200mm F2.8 Di LD (if) Macro...E+ / E++ £299 - £349	
Tamron 70-300mm F4-5.6 Di VC USD.....	E++ £199
Tokina 10-17mm F3.5-4.5 DX Fisheye...Ex Demo £499	
Tokina 11-16mm F2.8 DX ATX.....	E++ £279
Tokina 11-16mm F2.8 DX ATX II.....	E++ £299
Tokina 12-24mm F4 ATX PRO SD.....	E++ £279
Tokina 16-50mm F2.8 ATX Pro DX.....	E++ £289
Tokina 28-70mm F2.6-2.8 ATX Pro.....	E++ £199
Tokina 28-80mm F2.8 ATX Pro.....	E++ £229
Tokina 35mm F2.8 Macro DX ATX.....	E++ / New £249 - £325
Tokina 50-135mm F2.8 DX ATX.....Ex Demo / E+ £329 - £480	
Tokina 300mm F2.8 ATX SD.....	E+ / E++ £649 - £749
Zeiss 18mm F3.5 ZE.....	Mint- £749
Zeiss 21mm F2.8 ZE.....	E++ / Mint- £849 - £899
Zeiss 28mm F2 ZE.....	E+ £549

1.4x EF MkII Extender.....	E++ £179
2x EF Extender.....	E+ / E++ £109 - £129
2x EF MkII Extender.....	Mint- £199
Sigma 1.4x Apo EX DG Converter.....	Mint- £109
Sigma 2x Apo EX DG Converter.....	E++ / Mint- £119
Teleplus 2x MC7 Converter.....	E++ £49
300EZ Speedlite.....	E+ / E++ £15 - £29
380EX Speedlite.....	E+ / E++ £49 - £59
420EX Speedlite.....	E+ / E++ £75 - £79
430EX II Speedlite.....	E++ £139 - £144
430EX Speedlite.....	E++ £99
430EZ Speedlite.....	As Seen / E+ £15 - £29
540EZ Speedlite.....	E+ / E++ £39 - £49
550EX Speedlite.....	E+ / E++ £99 - £109
580EX MkII Speedlite.....	E++ £219
580EX Speedlite.....	E+ / E++ £125 - £159
Nissin 5000GW Flash.....	Unused £59
Marumi DRF-14C RingFlash.....	E++ £79
Metz 15 MS-1 Flash.....	E++ £179
Metz 40M2Z Flash.....	Unused £69
Metz 50AF1 Digital.....	E+ / E++ £69 - £99
Sigma EF430 Flash.....	Unused £19
Sigma EF500 DG ST Flash.....	E++ £39
Sigma EF500 DG ST Flash II.....	E++ £49
Sigma EF500 ST Flash.....	E+ £39
Sigma EM-140 DG Macroflash.....	E++ £199
ML3 Macrolite.....	E++ £49
MR-14EX Macro Ringlite.....	E++ / Mint- £249 - £279
ST-E2 Transmitter.....	E+ / Unused £59 - £99
Audi Tech Pro24CM Microphone.....	Mint- £49
Technical Back E with Keyboard.....	Unused £49 - £75
Tripod Mount Ring A (W).....	E++ £49
Tripod Mount Ring C (WIII).....	E+ £79
WFT-E7B Wireless Transmitter.....	Mint £449

167MT Body Only.....	E+ £59 - £89
137MD Body Only.....	E+ £39
Preview Body Only.....	E+ / Unused £49 - £249
28-70mm F3.5-4.5 MM.....	E++ £259 - £279
28-80mm F3.5-5.6 AF.....	New £399
50mm F1.7 AE.....	E++ £89
60mm F2.8 AE Macro.....	Mint- £399
70-200mm F4-5.6 AF.....	E++ £499
70-300mm F4-5.6 AF.....	E++ / Unused £449 - £799
100mm F2 AE.....	E++ £599
100mm F3.5 AE.....	E+ £199
100mm F4 S Planar.....	E++ £699
135mm F2 (60 Year Edition).....	Unused £2,399
180mm F2.8 AE.....	Unused £599
200mm F4 AE.....	Unused £449 - £499
300mm F4 AE.....	E+ £299
TLA20 Flash.....	E+ / E++ £15 - £39
TLA280 Flash.....	As Seen / Unused £39 - £149
TLA30 Flash.....	E+ / Unused £25 - £49
TLA360 Flash.....	E+ / E++ £119 - £129

Digital Mirrorless

Fuji Finepix X10 Black.....	E++ £179
Fuji Finepix X20 - Silver.....	E++ £219
Fuji Finepix X100 Black LTD.....	E++ £499
Fuji X-E1 Black Body Only.....	E++ / Mint- £179 - £199
Fuji X-E1 Silver Body Only.....	E++ £179
Fuji X-E2 Black Body Only.....	Mint- £369
Fuji X-E2 Silver Body Only.....	E++ £369
Fuji X-M1 Black Body Only.....	E+ £149
Fuji X-Pro1 Body.....	E++ £279
Nikon J1 Black + 10-30mm.....	Mint- £129
Nikon J1 Black + 10mm.....	Unused £179
Nikon J4 Black + 10-30mm VR.....	Mint- £229
Nikon V1 Black + 10-30mm.....	E++ £149
Olympus E-P1 Body Only.....	E++ £59
Olympus E-P2 Black Body Only.....	E+ £79
Olympus E-P2 Chrome Body Only.....	E++ £89
Olympus E-P3 + 14-42mm Black.....	E+ £179
Olympus E-P3 Body Only - Black.....	E+ £149
Olympus E-P3 Body Only - Silver.....	E+ £149
Olympus E-PL1 Black + 14-42.....	E++ £99
Olympus E-PL2 Black + 14-42mm.....	E++ £229
Olympus E-PL2 Black Body Only.....	Ex Demo £139
Olympus E-PL3 Black + 14-42mm.....	E+ £119
Olympus E-M1 Black Body Only.....	E++ £609
Olympus E-M5 MKII Body Only.....	Mint £749
Panasonic G1 Body Only.....	E+ £49
Panasonic GF-1 Body Only.....	E+ £59
Panasonic GF-2 Body Only.....	E+ £59
Panasonic GF-3 + 14-42mm.....	E+ £109
Panasonic GF-3 Black Body.....	E++ / Mint- £69 - £79
Panasonic GF-3 Red Body.....	Mint- £79
Panasonic GF-5 + 14-42 mm.....	Unused £239
Panasonic GH-3 Body Only.....	E++ / Mint- £369 - £399
Panasonic GH1 Body Only.....	E+ £89 - £129
Panasonic GX1 Body Only.....	E++ £119
Panasonic GX7 Body Only.....	Mint- £339
Pentax Q Body Only.....	E++ £99
Samsung NX100 + 20-50mm.....	E++ £59
Sony A5100 Body Only.....	Unknown £299
Sony A7 II Body Only.....	E++ £1,029
Sony A7R Body Only.....	E++ / Mint- £949 - £989
Sony NEX3 + 16mm F2.8.....	E++ £139
Sony NEX3 + 18-55mm.....	E++ £129
Sony NEX5 + 16mm F2.8.....	E+ £159
Sony NEX7 + 18-55mm.....	E+ / E++ £349 - £399

Hasselblad V Series

205TCC Complete.....	E+ / E++ £2,499 - £2,999
201F Body + Magazine.....	E+ £699
503CW Complete.....	E++ £1,599
503CXi Chrome Body Only.....	E+ £499
503CX Black Only + WLF.....	E+ £449
503CX Chrome Body Only.....	E+ / E++ £499
501CM Complete + PME90 Prism.....	E++ £1,249
500CM Gold Edition.....	Unused £3,999
500C Complete.....	Exc £449
553ELX Black Body Only.....	E+ £449
553ELX Chrome Body Only.....	E+ / E++ £349 - £549
500ELX Black Body Only.....	E+ / E++ £349 - £449
Arc Body + 35mm Apo + 45mm Apo.....	E++ £2,500
Arc Body + 45mm Apo + Accs.....	E++ £1,950
SWC + Finder.....	E+ £889 - £1,199
30mm F3.5 Cfi Fisheye.....	E++ £2,489
45mm F4.5 Apo Grandagon.....	E++ £889
50mm F4 C Black.....	As Seen £129
50mm F4 CF FLE.....	E+ £549
50mm F4 Cfi FLE.....	E+ £649
50mm F2.8 FE.....	E+ £649
60-120mm F4.8 FE.....	E+ / E++ £599
120mm F4 CF Macro.....	Exc £399
135mm F5.6 S Macro.....	E++ £349 - £399
140-280mm F5.6 C Black.....	E+ £499 - £549
140-280mm F5.6 F Variogon.....	E+ £599
150mm F2.8 F.....	E+ £299
150mm F4 CF.....	Exc / E+ £249 - £349
160mm F4.8 CB.....	E++ / Mint- £349 - £399
250mm F5.6 CF.....	E+ £299

Digital SLR Cameras

Canon EOS 1DS MkII Body Only.....	Exc £449
Canon EOS 1DX Body Only.....	E+ £3,399
Canon EOS 1D MKIV Body Only.....	E+ £1,749
Canon EOS 1D MkII Body OnlyAs Seen / E+ £199 - £399	
Canon EOS 5D MKIII Body Only.....	E+ / E++ £1,659 - £1,689
Canon EOS 5D MKII IR Body Only.....	E++ £889
Canon EOS 5D + BG-E4 GripAs Seen / E++ £249 - £349	
Canon EOS 5D Body Only.....	E+ £279
Canon EOS 60D + BG-E9 Grip.....	E+ £359
Canon EOS 60D Body Only.....	E+ / E++ £329 - £349
Canon EOS 40D Body Only.....	E++ £129
Canon EOS 40D Infra Red Body.....	E++ £225
Canon EOS 30D Body Only.....	E+ £99
Canon EOS 10D + BG-ED3 Grip.....	As Seen £79
Canon EOS 1200D Body Only.....	E++ £179
Canon EOS 550D Body Only.....	E++ £189

Canon EOS 450D Body Only.....	E+ £109
Canon EOS 400D + BG-E3 Grip.....	E+ £89
Canon EOS 350D Body Only.....	As Seen £49
Canon EOS M + 18-55mm.....	E++ £169
Canon EOS M2 + 18-55mm STM.....	Mint- £199
Fuji S2 Pro Body Only.....	As Seen £49
Fuji S3 Pro Body Only.....	E+ £79 - £89
Fuji S5 Pro + MB-D200 Grip.....	E+ £189
Fuji S5 Pro Body Only.....	E+ / E++ £189 - £199
Minolta Dynax 7D + VC-7D Grip.....	E++ £149
Nikon D4 Body Only.....	E++ / Mint- £2,949 - £2,999
Nikon D3S Body Only.....	E++ £1,989
Nikon D3 Body Only.....	E+ / E++ £949 - £1,189
Nikon D810 Body Only.....	E++ £2,049
Nikon D800E Body Only.....	E++ £1,349
Nikon D800 Body Only .. E++ / Unused £1,099 - £1,450	
Nikon DF Body Only.....	E+ £1,489
Nikon D700 Body Only.....	As Seen / E+ £399 - £689
Nikon D610 Body Only.....	E++ / Mint £889 - £989
Nikon D600 Body Only.....	E+ / Mint- £649 - £699
Nikon D300S Body Only.....	E++ £399
Nikon D200 Body Only.....	As Seen £99
Nikon D80 Body + MB-D80 Grip.....	E++ £169
Nikon D80 Body Only.....	As Seen / E++ £69 - £139
Nikon D50 Body Only.....	E++ £79
Nikon D7100 Body Only.....	E++ / Mint- £529 - £569
Nikon D7000 Body Only.....	E+ / E+ £299 - £349
Nikon D5300 Body Only.....	Mint- £379
Nikon D5000 Body Only.....	E++ £129
Nikon D3200 Body Only.....	E++ £189
Nikon D3100 Body Only.....	E+ £129
Olympus E400 + 14-42mm.....	E+ £119
Olympus E420 + 17.5-45mm + 40-150mm.....	E++ £189



See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

645 Pro Complete + AE Prism.....	E+ £379
24mm F4 ULD Fisheye.....	E++ £599
45mm F2.8 N.....	E++ £169
55mm F2.8 C.....	E+ £79 - £99
55-110mm F4.5 N.....	E+ £159
75-150mm F4.5 C.....	E++ £249
80mm F2.8 C.....	As Seen £39
80mm F2.8 N.....	E+ £79
105-210mm F4.5 C ULD.....	As Seen / E++ £65 - £149
150mm F2.8 A.....	E+ £169
150mm F3.5 C.....	E+ £115
150mm F3.5 N.....	As Seen / Mint- £39 - £89
150mm F4 C.....	E+ / E++ £69 - £99
210mm F4 C.....	As Seen / E++ £59 - £139
210mm F4 N.....	As Seen / E++ £49 - £99
300mm F5.6 C.....	E+ / E++ £129
Komura 2x Converter.....	E+ £35
Teleplus 2x Converter.....	E++ £29
Vivitar 2x Converter.....	E+ £49
120 Insert.....	E++ £10
120 Pro Mag.....	E+ / E++ £39 - £45
120 Super Mag.....	E+ £35
Polaroid Mag (645).....	E++ £35
AE Prism Finder (FE401).....	E+ £79
Prism Finder 645.....	As Seen / E++ £25 - £59
Prism Finder FP401.....	E+ £49
Prism Finder N.....	E+ £49
Waist Level Finder (1000s).....	E+ £35
Auto Extension Tube 1.....	E+ £15
Auto Extension Tube 2.....	E+ / E++ £15 - £25
Auto Extension Tube 3S.....	E+ £19
Auto Extension Tubes No 1, 2, 3S.....	E+ £49
Power Drive N.....	E+ £39
Power Drive WG401.....	E++ £69

Mamiya RB67 Series

Pro S Gold Edition.....	Mint- £949
Pro SD Complete.....	E++ £499
Pro S Complete + Prism.....	E+ £399
Pro S Complete.....	E+ £349
Pro Body + WLF.....	E+ / E++ £119 - £125
127mm F3.5 KL.....	As Seen £79
140mm F4.5 C Macro.....	As Seen £79 - £99
180mm F4.5.....	As Seen £69
180mm F4.5 C.....	As Seen / E+ £75 - £99
250mm F4.5.....	As Seen / E++ £79 - £149
Angle Finder.....	E++ £79
PD Prism Finder.....	As Seen £59
Polaroid Mag (RB67).....	E++ £35
Pro SD 120 Mag (6x4.5cm).....	Mint- £69
ProSD 220 Mag.....	E++ £145
ProSD 120 Mag (6x4.5).....	Mint- £69
Polaroid Mag (RB67).....	E+ £25
Auto Extension Tube No1.....	E+ / E++ £39 - £55
Auto Extension Tube No2.....	E+ / E++ £29 - £39
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180mm F4.5 WN.....	As Seen / E+ £89 - £129
250mm F4.5.....	Exc / E+ £129
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120 Pro Mag (6x4.5).....	E+ £145
AE Prism Finder.....	E+ £179
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Auto Extension Tube No 2.....	Mint £79
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F4 Body Only.....	E+ £149
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12-24mm F4 G AFS DX ED.....	E++ £349 - £369
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16-85mm F3.5-5.6 G ED VR AFS DX.....	E++ / Mint- £269 - £289
17-55mm F2.8 G AFS DX IFED...Exc / E++ £349 - £469	
18mm F2.8 AFD.....	E++ £649
18-55mm F3.5-5.6 G AFS VR.....	E++ £79
18-55mm F3.5-5.6 AFS.....	E+ £49
18-55mm F3.5-5.6 G AFS VR.....	E++ £79
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24mm F2.8 AFD.....	E++ £249 - £269
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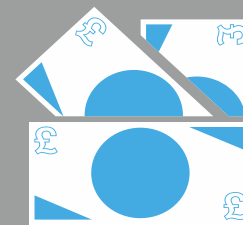
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Final Analysis

Roger Hicks considers...

'Iraq, Baghdad', 2008, by Moises Saman



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An old saying among press photographers is '1/50 at f/8 and be there'. All right, we can argue about the ideal shutter speed for freezing movement and the ideal aperture for adequate depth of field, but the point is that 'being there' matters more than absolute precision in exposure, aperture or ISO, or choice of camera and focal length.

This is as true for weddings as for war photography, but the difficulty of 'being there' varies widely. At a wedding you may, at worst, have to persuade someone that you are more help than hindrance. Things are a lot more serious when you are risking not just your own life, limb and liberty, but also that of others' who are probably better trained and more experienced than you. If you're competent and persistent, 'restricted areas' may hold few terrors – so long as there are no serious risks of being shot,

blown up or thrown into jail. But what do you do when inside a real combat zone?

You almost certainly don't know. This is why war photographers get deeper and deeper into their trade. Even if you have received military training – surprisingly few war correspondents have – then it's likely to be out of date by the time you are taking pictures, quite apart from the fact that different theatres of war are increasingly specialised: the desert, for example. Experience is the only teacher.

You don't know what kind of kit you're going to need, either. Versatility and durability are likely to be more important than ultimate sharpness and resolution – unless, of course, you already know from experience what things are going to be like. Once again, the old hand is in with a better chance than the novice.

Until we come to the question of

experience, war photography is something that pretty much anyone can do if they are determined enough – until they have to sell the results. Without saleable pictures, you can't afford to stick around long. Even if you live. Experience.

Luck helps, of course. So does sheer foolhardiness, so long as your luck holds. But above all you need a consistent eye for a picture, and this is where Moises Saman's picture cuts to the heart of things. The light is magic, but you need to grab it while it's there. The poses are perfect too: echoes of Leonardo da Vinci's *The Last Supper* and Shakespeare's *Hamlet*. The helmet in the hand of the soldier on the left echoes a skull: 'Alas, poor Yorick! I knew him, Horatio'. Many great compositions echo many other great compositions. Are we talking about the soldier's experience, or yours?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Olivia Arthur**



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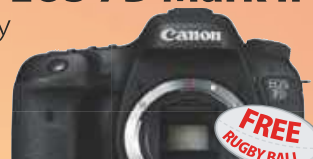
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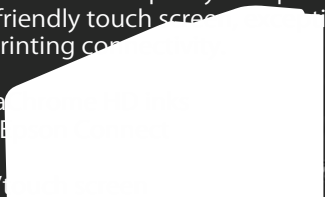
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